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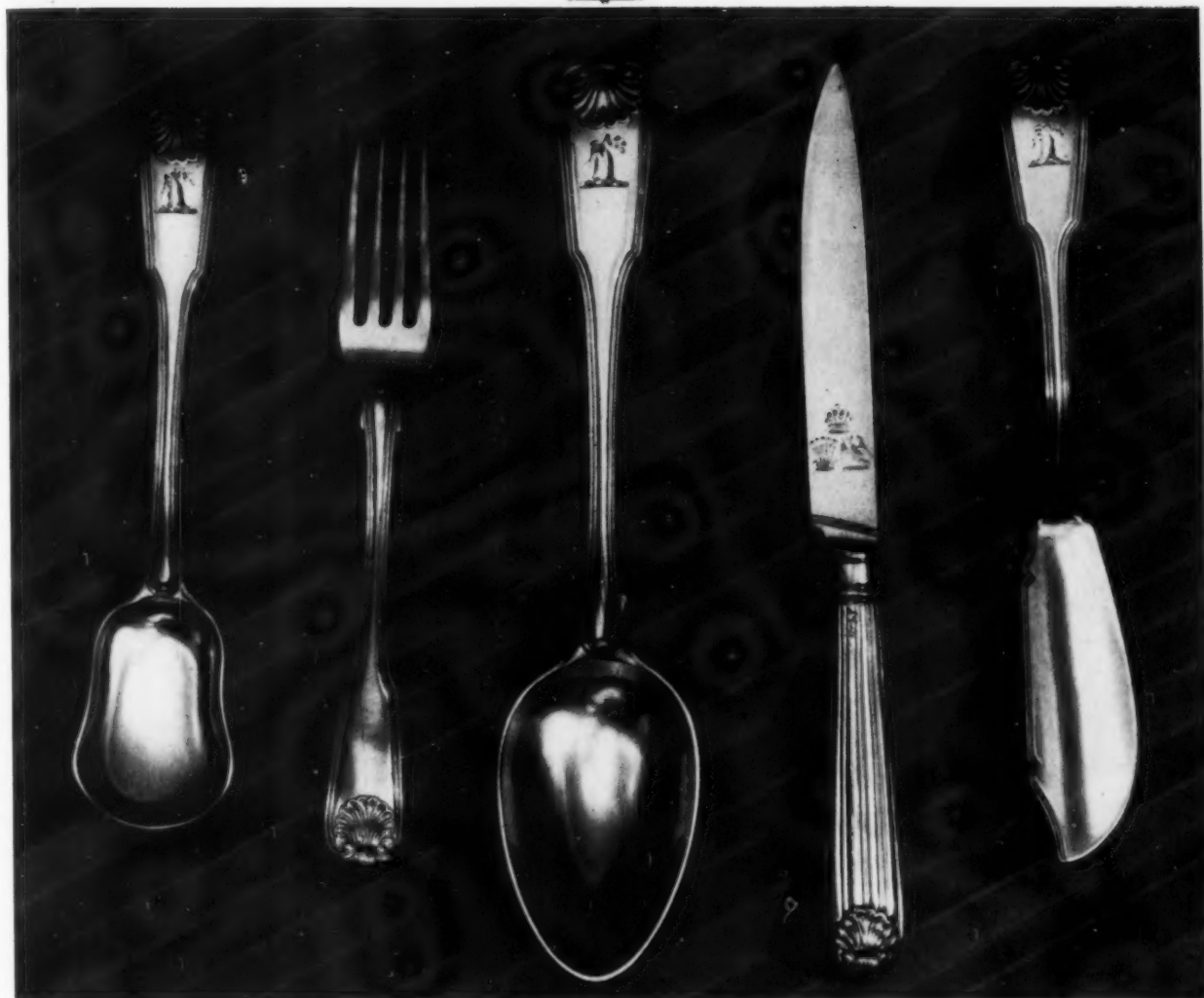
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To be published April 7th



Detail from the Davenport-Bromley Madonna, "The Madonna with the Violet." An illustration from the article "Leonardo da Vinci, the Florentine."



The front cover of the April issue will be a colour reproduction of the Davenport-Bromley Madonna "The Madonna with the Violet" and the contents will include the following:

Leonardo da Vinci, the Florentine, by M. L. D'Otrange-Mastai.

Dutch Painting. The Golden Age, in New York, Toledo, and Toronto, Canada. An International Exhibition. Erik Larsen, Litt.D., M.A.

Art in the Gaboon. Inspired by Ancestor Worship, Cannibalism and Rites. Russell Warren Howe.

Alcora Plaques, by Hugh Honour.

What is a Mazarine? by N. M. Penzer, M.A., Litt.D., F.S.A.

Georges Braque.

The Dining Room Furniture of Robert Adam. By E. H. Pinto.

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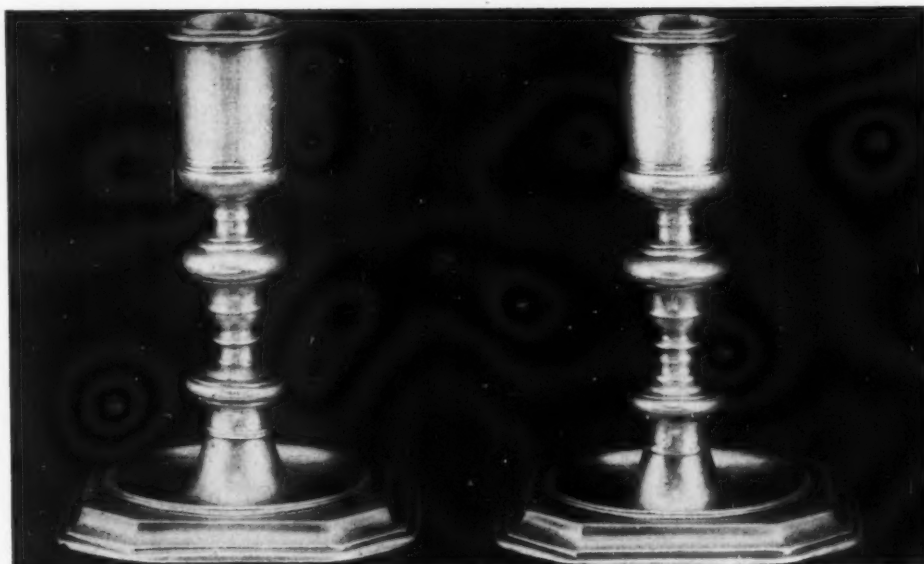
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CURRENT SHOWS AND COMMENTS BY PERSPEX

ART OR TRICKERY?

WHATEVER its standing in the hierarchy of art, the most diverting of recent exhibitions has been that of *Trompe l'Oeil* at the Arthur Jeffress Galleries. The method of painting so that the eye is deceived by the illusion of reality reconciles the two extremes of æsthetic theory: on the one hand, this is naturalism carried to its farthest point; on the other, it is painter's craftsmanship taken to a like consummation. Thus it runs directly counter to the current prevailing conception of art method, and yet surprisingly with it. It is full of these queer contradictions and paradoxes. It is at its best when it is at its worst. If an artist paints flowers or fruit so that, as in classic legend, the bees come to seek pollen one is not so delighted as when—as in one of the works in this show—the artist has presented with amazing fidelity to appearances an engraving of a Boucher picture under broken glass. We do not

look at the engraving or concern ourselves with the art of Boucher; the interest is almost entirely on the trickery with which the cracked glass is rendered. There is seldom anything in the actual subject except the chance for trickery (a modern attitude this). Bits of torn paper, letters pinned to a board or inserted in a letter-rack, hands that appear to come forward from the picture plane, pins holding objects on the vertical and themselves rendered with shadows in a deceptive optical illusion: all this is, let it be agreed, little to do with great art, but only with great skill. It leads the mind and spirit nowhere beyond itself. It has always had an appeal, and no doubt the Greeks had a word for it. Certainly they had the thing itself, although we do not know with what degree of skill they were able to imitate things. Would anyone of our time have walked warily on the famous *Oikos asaretos*, the unswept floor, where the refuse of a banquet—the chicken bones, cakes, fruit skins, and such—were illusionistically depicted in mosaic? Would we have agreed with Pliny that Apollodorus in the Vth century B.C. "was the first to paint objects as they really appeared"? The Greeks either of the classic or the Hellenistic age may have been rather easily taken in; so it may be that in that age there was nothing even faintly approaching *trompe l'œil*.

So it came to its own in the period when the Renaissance acceptance of nature as the subject of art, and the careful depicting of nature by the craft of realistic painting were ripe or overripe. The XVIIth-century Netherlandish artists achieved wonders in this trickery and were duly applauded for it. Its appeal is always to those to whom art is something of a game rather than a traffic with universal things. The unsophisticated and the extremely sophisticated, therefore, enjoy it most. Children and peasants will be excited by it for one reason; *fin de siècle* æsthetes for another. I am



THE FASHIONABLE AMUSEMENT OF SKIPPING. Early XIXth-century *Trompe l'œil*. At Arthur Jeffress Gallery. PERSPEX's choice for the Picture of the Month.

certain that if one good typical *trompe l'œil* picture were in that exhibition at the Whitechapel Art Gallery of Pictures for Schools shown by the Society for Art Education it would get more votes in the ballot for favourite than any of the mildly modernist narrative pictures chosen. You cannot give children too much verisimilitude. Even when they are painting like Louis le Brocquy or Jankel Adler it is because they are trying to paint like Annigoni or Gerald Brockhurst.

This idiom is part of the declared policy of the Arthur Jeffress Gallery, along with the Sunday Painting which shares its paradoxical appeal to widely divergent minds for equally divergent reasons. It is being brilliantly practised to-day by several artists—Eliot Hodgkin, Martin Battersby, Robin Ironside, and others—and their work was among the most fascinating in the exhibition. Some of the XIXth-century exhibits were poor in taste, and obviously carried the joke too far. We would like the gallery to stage an exhibition of XVIIth-century work in this vein, the point where it stands on the borderline of the great Still Life, the Vanities, and the Flowerpieces of that age of triumphant naturalism. Eliot Hodgkin and Martin Battersby in our own day both approach it in that serious way: their art is a technical method—not a joke. It might be an excellent thing if the art schools caused their pupils to work now and again in this manner simply to give them command over the medium of paint. The ultimate expression of their souls might be a good deal more comprehensible for the discipline.

However, the exhibition this year of Young Contemporaries at the R. B. A. Galleries shows a reassuring tendency towards sanity. There was practically no abstract, and the things which were somewhat in that vein were disciplined by some contact with nature. The most gratifying aspect of the exhibition was the multiplicity of figure subjects. Two subjects, which had been set at the Slade School, were

"Under Milk Wood" (Dylan Thomas's title was never given correctly, alas for poetry), and "The Raising of Jairus's Daughter" (the title again is never given correctly, alas, for Biblical knowledge, or should it be English grammar?). The results in large-scale figure compositions are very worth while, though I felt that the full imaginative opportunities of the Dylan Thomas poetic drama had not been taken. The pictures were strangely illustrative, sometimes of only a single incident. It is almost comforting to be complaining of this return to objectivity among the up-and-coming artists, and to be asking for a little Surrealism in the interpretation of this dream poem. The Knapping Prize has been shared by two very large canvases: "The Raising of Lazarus," by Pamela Lloyd, who paints somewhat in the mood of Miss Bellingham-Smith, and a violent "Bullfight," by Joseph Tilson, a rather disorganised picture, but courageously creating difficulties which would deter the most accomplished artist.

The sculpture also had tendencies back towards normality, the most abstract-seeming work, "Spring (Fountain)" by Carrol Simms, proving on closer acquaintance to be an arrangement of twig forms excellently suited to its purpose. A well-displayed showing of stained glass betokened the new interest in this lovely craft—an interest which has taken some of us lately out to the church of St. Michael in South Grove, Highgate, to see the magnificent East Window recently unveiled there, designed by Miss Evie Hone, whose East Window at Eton College is another fine example of the art.

Back to young contemporaries, but this time to first one-man shows, those of Robert Hill and of Preston Goddard at the Beaux Arts Gallery are full of promise. Robert Hill, still only twenty-two, is at the Royal Academy Schools and attacks a huge canvas with enough paint to stock an artist-colourman's, which he piles on in rich harmony and bold design to create landscape subjects. Two portraits are not so successful—he lacks the basic structure of the anatomy, and his over-bold method reveals the weakness—but at twenty-two one can afford to experiment. Preston Goddard, only four years older, has concentrated on water-colours with spidery but sensitive drawing, and some challenging black-and-white oil paintings of town, dockside and suchlike scenes which are highly individual and scholarly. Two artists to watch.

Yet another under-thirty with an attractive one-man show is Alistair Grant at the Zwemmer Gallery. His speciality is of little girls playing in the street; jumping, running, playing leap-frog. They have masses of madly untidy black hair which makes them the democratic cousins of the pupils at St. Trinian's, but there is no Ronald Searle attitude of caricature about them: they are taken from life. He has a way of putting in that hair, their shoes, and perhaps a peep of undies in patches of black that are deliberately out of tone with the well-observed street or park scenes where they disport themselves so unselfconsciously. Once again it is an individual vision and a promise for the future.

In this same locality of Charing Cross Road, this time at Foyle's Art Gallery—invariably interesting and at times yielding us something excitingly out of the normal—there has been an exhibition of two contemporary Chinese artists, one of whom is far from being young, for Ch'i Pai Shih is now ninety-four. In Chinese tradition, he has never stopped painting; and singularly lovely the paintings are: the tiny creatures of nature, flowers and leaves and fruit, flicked in with the poetry of the Tao which for a thousand years has inspired Chinese traditional art. Showing with him is Hsu Pei-hung, who died in 1953 at the age of fifty-three. He had studied in Paris during the heady years at the beginning of the nineteen-twenties, but his style remained purely Chinese, and these scroll paintings of bamboos, birds, or simply of calligraphy are satisfying in their evocation of nature. No *trompe l'œil* in this Chinese art, but the choice of simplified essentials, so that a shrimp rendered with a few swift flicks of the brush leads us back to the world of

nature and the life which lies behind this age-long art.

Denis Matthews has also been looking at China, and his sketches at the Redfern Gallery have a delightful freshness and this same economy of means. People and places are put in with a few lines and the slightest washes of colour. They convey the fullness of life in that world where life seems direct and intense to an extent that has somehow been lost in our sophisticated Western world. Whether that life will be sacrificed to the industrialism, mechanisation and inevitable urbanisation of the new regime, or whether as in the past it will absorb its rulers, remains to be seen; but it is well to have these impressions of so real a world. Compared to these sketches I did not find Denis Matthews' half-dozen finished paintings of Italy and Cornwall so happy.

Nor were those of Earl Haig, who shares the Gallery with him. His work is largely of Italy. In the contemporary idiom it is sketchy, is given no degree of finish. A tree is shown as a skeleton of trunk and main boughs, but with no concern for nor apparent interest in the way a tree grows. It is a mere element in a design; and I would say not a very good design. There is a curious difference between this approach and that of the traditional Chinese, for whereas the Chinese artist by eliminating unessentials intensifies the life and growth of a bamboo, gives us its intrinsic bambooishness, these summary impressions of a tree give us little or nothing. It is the difference between the economy of a poem and that of a telegram.

Keith Vaughan, who has an exhibition of recent work at the Leicester Galleries, is very obviously working along this line of simplifying down to essentials. His figures reduced to outlined indications of the main masses, his tree-boughs or rock forms equally summarised, eliminate every detail. His arbitrary and characteristic colour schemes of green-yellow, yellow-green, and greys, are another simplification. Nothing illusionist here; and at first something satisfyingly suggestive in this pattern of nude forms on sunlit beaches or orchards, especially on the small scale in which he usually works, where the reduction of nature to a few inches appears to justify the almost total omission of details. But we tire of this tune on a one-stringed fiddle. The one large work looks empty; the small ones begin to grow monotonous. We remember the wealth of drawings on the same scale by Annabale Carracci showing at Colnaghi's Gallery, and how richly he dealt with this subject of the male nude. It may be argued that these artists at the end of the Renaissance exhausted the possibilities of the theme, that they had nothing to say, but said it with brilliant rhetoric. That may be, but how brilliant the rhetoric is!

The exhibition of sculpture by David Wyatt which shares the Leicester Galleries, without being merely naturalistic, showed none of the febrile search for new expression which afflicts contemporary sculpture even more than contemporary painting. There was simplification, but, except in the rather Gothically mannered "Christ on the Ass," a reticence of the artist which caused him not to intrude himself in his presentation of nature. A "Head of a Young Negro" was singularly beautiful. David Wyatt's master was Georg Erlich, and he has learned well of that sensitive artist.

On the other extreme of sculpture stands—or should one say waves?—the show of Mobiles by Alexander Calder at the Lefevre. Despite the encomiums of the highbrows I cannot take these things as serious sculpture, nor, indeed, as sculpture at all. As store window display one would be invaluable; as bird perches (though the birds would be frightened off); or with Ronald Searle as airing racks for nylons and undies: but as sculpture: no! This is, in fact, that other extreme from the *trompe l'œil* where the playfulness of art has come full circle. Almost everybody exclaims: "How amusing! How clever! How ingenious!" when they look at these contrivances like nothing on earth. So they do when they are faced with the tricky verisimilitude of *trompe l'œil*. Somehow, like the Colonel's lady and Judy O'Grady, they are sisters under their so dissimilar skins.

THE JONES COLLECTION of FRENCH FURNITURE

By R. R. Henshaw

All reproductions by courtesy of the Victoria and Albert Museum.

Fig. I. Louis XV Bureau-toilette, attributed to C. C. SAUNIER (1752-1792 (?)). With veneer of rich woods, restrained floral and pictorial marquetry and chased and gilt bronze mounts: culminating in perfection of finish and elegance.



IN November 1953 collectors and connoisseurs of French furniture were once again able to view the treasures of the Jones Collection at the Victoria and Albert Museum, after a long absence of fourteen years. Given to the Museum in 1882 by Mr. John Jones, a retired army contractor who lived at 95 Piccadilly, the collection had been formed since 1865 and 1882, at a time when French XVIIIth-century furniture was coming again into fashion, judging by the high prices paid at the famous Hamilton Palace sale shortly after.

The reopening of this important collection after such a long period has, except for a few brief notes in the Press, gone practically unheralded, although after the Wallace Collection it is the most comprehensive assembly of fine XVIIIth-century French furniture in the country. Except by name, it is virtually unknown to the young collector, and it is, in the writer's opinion, a great pity that now it has emerged from its long retirement the Museum authorities have not been able to show it to better advantage; before the War it was shown in a pleasant light upstairs gallery, now it is housed in a basement gallery where the pieces are crowded together in a manner quite unsuitable for the showing of furniture of this character, the eye being asked to take in too much richness too quickly, with the result that a proper appreciation is lost. Space is no doubt the reason for the change, but the collection loses by it.

Notwithstanding all this, there it is again displayed and we are grateful for the opportunity to enjoy and appraise it once more. Most of the exhibits are of the Louis XV and Louis XVI periods, that is, made from the second to the last quarter of the XVIIIth century, during which time these representative articles of salon and boudoir furniture, made for the French upper classes, reached their greatest refinement, the purse of the wealthy patron and purchaser being apparently bottomless, and the skill and invention of the *ebeniste* and *ciseleur* rising to their peak, before the Revolution was to sweep all this beauty away and bring in its train a much more sober and egalitarian standard of taste.

Including a few earlier pieces of the late XVIIth and early XVIIIth centuries in the manner of A. C. Boule, the whole collection was obviously chosen with discrimination. It does not include the plainer provincial furniture of the times, but only the products of the Paris workshops, and only fine examples of those. Many of the leading *ebenistes* are represented by signed pieces, including the great Riesener, and his master Oeben (who were jointly responsible for the Bureau de Roi, that *tour de force* of XVIIIth-century cabinet-making which took more than three years to complete), Martin Carlin, Feilt, Joseph and others who are noted in the lists of French cabinet-makers which have come down to us.

Typical of the style *Regence*, bridging the gap between Louis XIV and that furniture in the collection which is attributed to the reign of Louis XV, is the important curved commode (No. 16), the shape and mounts of which are so

similar to one of the same date which was in the Massey-Mainwaring Collection, and is figured in Lady Dilke's *French Furniture*. Of possible Royal pieces, one starts with the impressive metal marquetry Armoire, attributed by the Museum to the *atelier* of A. C. Boulle himself, which is reminiscent of similar standing cupboards in the Wallace and Windsor Collections. The Jones example bears the monogram of Louis XIV in the Berain-esque door panels, and is an interesting and fine example of this State furniture made at the end of the XVIIth century.

Of more popular appeal, probably, is the attractive little Louis XV combined writing cabinet and dressing-table (*bureau-toilette*) Fig. I. Tradition has it that it belonged to Marie Antoinette, and has been attributed to the celebrated maker C. C. Saunier (1752-1792 (?)), of whose productions there are several examples in the Wallace Collection. Be that as it may, we have in this cabinet at the end of the Louis XV era perhaps the culmination of all those intimate pieces of boudoir furniture which with their exotic veneers of *bois violet*, *bois d'amarante*, *pallisandre* and other rich woods cunningly laid and blended, their restrained floral and pictorial marquetry, and their chased and gilt bronze mounts having the fineness of jewellery, so often become to-day the final goal of the furniture collector and connoisseur. Even bearing in mind the over-elaboration that the style inevitably brought forth, perfection was reached and imagination can hardly conceive of greater finish or elegance than was lavished on these creations by their makers.

Of other possible Royal pieces, and of more sober form as befitted its period (c. 1775) is the mahogany cupboard, No. 59, signed by Charles Richter, who like so many of his craft at that time was a German working in Paris, which relies for its effect on its admirable proportions and the clash of the interlaced LL's and crowns in marquetry of fine workmanship on the plain mahogany veneer of the panels; also, about the same date and with the gilded bronze mounts on the rim of the shelf echoing the same drapery and tassel motif (a common one at the time) is the little circular work-table, No. 31, bearing the inlaid monogram of Marie Antoinette in the lid. Linked with this by poignant association is the jewel casket of the Princess de Lamballe, 1749-1792, most devoted of friends, whose bloody end in her devotion to the Queen is so graphically described in the memoirs of the times.

Jean Henri Riesener, 1735-1806, called by many the



Fig. II. (Left) Rectangular Mahogany Commode, transitional example marking the end of the Louis Quinze style, and foreshadowing the designs of the succeeding period, by JEAN HENRI RIESENER, 1735-1806.

greatest cabinet-maker of the XVIIIth century, is represented in this collection by four signed examples, the most important of which is probably the fine rectangular mahogany commode (Fig. II), inlaid diaper fashion with contrasting lines of lighter woods, the form of the cabriole supports showing that it is a transitional example marking the end of the style *Louis Quinze* and foreshadowing the designs of the following era. His small jewel cabinet on stand, No. 37, with its rich trellis marquetry pattern, is reminiscent of that unrivalled *secrétaire* by him which, with its Gouthiere mounts, is one of the treasures of the Wallace Collection. Almost contemporary with Riesener, and also of German extraction, was Gaspard Feilt, of whose elaborate shaped library tables of typical Louis XV design there is a very characteristic specimen on view; this was a form much in demand in the middle XVIIIth century, and a number of fine examples exist in private English collections.



Fig. III (Below). Small Oval Table, by DAVID ROENTGEN, 1743-1807, showing his use of tulip bordered harewood inlaid with gracefully designed floral sprays and birds suspended from and encircled by ribbons.

The most celebrated member of the German dynasty of cabinet-makers named Roentgen was undoubtedly David, 1743-1807, who made his furniture after the style of his French rivals in his workshops at Neuwied, and retailed it in Paris (where the Court were his customers) and in the world's capitals. Many famous collections in Europe contain examples of his brilliant and ingenious productions, some of them of astonishing ingenuity, with many secret drawers rising and opening at the touch of a spring. He developed the technique of marquetry cutting and inlaying, and by his methods of shading and colouring he perfected that realistic style of both flower and picture scenes that we see on his later work.

The *secrétaire à abbatant* in this collection, which is attributed with two other pieces to David Roentgen, is a representative example of this later style, when he was fond of using a ground veneer of tulip bordered harewood, into which was inlaid gracefully designed floral sprays and birds suspended from, and encircled by, ribbons, the gilt bronze mounts being of a comparatively restrained character. The little oval table, No. 76 (Fig. III), also attributed to this maker, is of the same period and design, and was a favourite pattern of Roentgen's, an almost exactly similar table being in the Musée Nissim de Camondo in Paris. Roentgen, who presumably was not bound by the rules of the Guild of Paris cabinet-makers (one of which required the maker's mark to be impressed on each piece of furniture made), rarely signed his furniture, although there are said to be signed pieces in the Seligmann, Hasson and Wildenstein Collections, the signature in the latter collection being in full.

One of the most effective achievements of the mid-XVIIIth-century French cabinet-makers was the marrying of imported Oriental panels of black and gold lacquer with finely worked gilt bronze mounts in the making of the shaped commodes of the period, the rich but subdued and sombre groundwork being admirably set off by its gleaming rococo mouldings and borders, framing and giving life to the exotic landscapes depicted on the curved surfaces. Of the three examples collected by Mr. Jones, one (Fig. IV) bears the incised mark of the mysterious "BVRB", the maker of much important furniture whose identity has so far remained a fascinating speculation and subject for future research and discovery, and another one with unusually fine chiselled mounts (No. 20) bears the signature Joseph, for Joseph Baunhauer, c. 1760, another of the many Germans working in Paris at this time.

Space does not allow anything but a mention of the cases of contemporary snuff-boxes, miniatures, etc., the Sèvres and Oriental porcelain, much of which is finely mounted in *rocaille* bronzes in the manner beloved of its owners, and the

THE JONES COLLECTION OF FRENCH FURNITURE

Fig. IV. An example of the French cabinet makers of the mid-XVIIIth century incorporating imported Oriental panels of black and gold lacquer in the making of commodes. This piece bears the incised mark "BVRB," used by a maker yet to be identified.



small but excellent collection of pictures, which includes a delicious Boucher portrait of Madame de Pompadour and works by Pater, Francesco Guardi and others: incidentally, the furniture is admirably set off by its background of Gobelin tapestries depicting the story of Jason.

The Jones Collection might be considered as the complement to the fine collection of English XVIIth and XVIIIth-century furniture in the Victoria and Albert Museum, so that each period, each reign, each style of the two countries can be compared, and this is invaluable to the student; all that are wanted now are up-to-date and well-illustrated catalogues of the English and French furniture, with the important pieces critically described, and not merely listed.

Portuguese Silver Treasures in Paris

BY C. C. OMAN

THE exhibition of "Les trésors de l'orfèvrerie du Portugal" held at the Musée des Arts Décoratifs from December to February, was certainly one of the outstanding events of this winter. The aim was to exhibit both Portuguese goldsmiths' work and French silver from Portugal. The organisers appear to have enjoyed a free hand in the selection of objects from museums and palaces in Portugal, whilst generous contributions came from private collections and from the plate of old families. The principal cathedrals were represented on a more modest scale and there was no important ecclesiastical piece later than the XVIth century. Foreign exhibitors included the Metropolitan Museum, New York, the Victoria and Albert Museum, the Duke of Wellington and Dr. W. L. Hildburgh, F.S.A.

Much of the material was, of course, already known to those who have travelled in Portugal, but it was an exhilarating experience to view the finest objects from the Museu de Arte Antiga, Lisbon, alongside those from the Museu Machado de Castro, Coimbra. Moreover, only those who have been in Lisbon during the last few months have had an opportunity of seeing the unique collection of early XVIth-century dishes at the Ajuda Palace, which Portugal owes to the precocious artistic flair of Prince Ferdinand of Saxe Coburg Gotha, husband of Queen Maria II, and first cousin of our Prince Albert.

Portugal was a late-comer to medieval Europe, since Lisbon was only captured from the Moors in 1147. Though the progress of the kingdom was extremely rapid, really important pieces of goldsmiths' work made before the middle of the XVIth century are rare. These were fairly represented in the exhibition, but lacked the drawing power of the splendid display of the art of Portugal's golden age, which extended from the middle of the XVth century until the union with Spain in 1580. Even the enamelled gold monstrance made by Gil Vicente in 1506 from the gold brought

back by Vasco da Gama was on show—a striking evidence of the importance attached to the exhibition by the Portuguese Government. Less sensational, but more novel, was the series of secular pieces—mainly ewers and dishes which ranged in style from pure Gothic to advanced Renaissance and illustrating the astounding virtuosity of the goldsmiths of that age. Dishes richly decorated with fights between men and monsters, biblical and classical histories, or complicated floral motifs, were outdone in exoticness, though not in beauty, by two embossed with African scenes from the Ajuda Palace.

Plate made in Portugal after the liberation from Spain in 1640 does not possess the same exuberance. Portuguese goldsmiths managed to discover designs and techniques suitable to the changed conditions, and it was sufficiently distinguished to exert influence in England (APOLLO, June, 1950). In revenge, a strong English artistic influence is visible on Portuguese XVIIIth-century silver.

To an English visitor the exhibition appeared well balanced, but to a Parisian the real draw was the French silver from Portugal. The interest centred, of course, on the stupendous dinner service executed by F. T. Germain in the 1750's for King José. The splendour of this, the most important surviving service of French XVIIIth-century plate, was the better able to be appreciated because of the great skill and taste used in laying it out. The former royal plate did not compose the whole of the French section, as it was well supplemented by a selection from the collection of Dr. Ricardo Espirito Santo Silva, which included an important Empire style service by Biennais.

The arrangement of the exhibition was both artistic and logical, and the catalogue is not only copiously illustrated, but includes drawings of Portuguese silver marks, some of which have been recently identified by Dr. Reynaldo dos Santos, to whose enthusiasm the exhibition owed so much.

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A RARE JAMES I SILVER PIPE, c. 1610-1620

BY
ECLECTICUS

WHEN tobacco was first introduced into England in the XVIth century from the Spanish Colonies via Spain, it was a luxury that could be indulged in only by spending the then astronomical sum of three shillings an ounce. During the next fifty years the price had come down to about eightpence an ounce owing to increased imports arriving from Virginia from 1613 onwards. By the latter part of the XVIIth century the price had fallen considerably, due to the greatly increased planting in the English and Spanish Colonies.¹ It will be readily understood, therefore, that the earliest pipes were very small owing to the expense of smoking and became larger as the purchase price of tobacco became less.

There are early records of smoking in various forms and clay pipes were being made in Bristol before the end of Queen Elizabeth's day.² William Harrison, in his *Chronologie* of 1588, relates that in 1573 "... the taking in of smoak of the Indian herb called Tobacco, by an instrument formed like a littel ladell, whereby it passeth from the mouth

of records. After 1650, however, more records are available, such as Freedom Rolls of towns, marriage licences and parish registers.³ Bristol, Chester and Brosely can show the longest lists for the latter part of the XVIIth century, but if London records were available it is more than probable that London would prove to have occupied a primary position in this respect.⁴ In the XVIIIth century snuff-taking supplanted smoking among men of fashion, and from 1700 to 1760 the names of pipemakers became rarer.

Mr. Adrian Oswald, Keeper of the Department of Archaeology at Birmingham City Museum, has written an interesting and comprehensive paper on the typology of English clay pipes⁵ which the writer has freely consulted and which should be referred to by those interested in their development. Dating is determined by (a) names of makers, when known, (b) dated excavations, (c) size, and (d) shape.

Initials and motifs of makers are placed, in the case of early examples, on the flat base under the bowl, the earliest ones being usually incised. As before mentioned, the earliest



Fig. 1. Top: James I Silver Pipe, circa 1610-1620, 5½ in stem. Bowl, ¾ in. high. Centre: English Clay Pipe, circa 1610-1620. Below: Left: English Clay Pipe, circa 1610-1620. Right: Elizabethan Clay Pipe found at St. Clement's, Eastcheap, London.

into the hed and stomach, is gretlie taken up and used in England." Thirty years later all classes were engaged in the practice of smoking.

Sir Walter Raleigh, who was a pipe smoker for many years of his lifetime, was hated by James I and, as James also detested smoking, one may suppose that smoking was frowned upon in Court circles when Raleigh was imprisoned in the Tower. During the first year of his reign, James I issued his well-known "Counterblaste to Tobacco." James was also a lover of monopolies and their financial advantages, and in 1619 the Worshipful Company of Tobacco Pipemakers received a Charter. After incorporation, no one who was not of the Company was allowed to make pipes, under pain of imprisonment and prosecution in the Star Chamber if this right was violated; in London, houses could be broken into to apprehend.

Although clay pipes were being made in quantity, as actual excavations show, it is very difficult to trace individual makers of the first half of the XVIIth century, owing to lack

of records. The shape of the bowl is very important, as the outline alters with period and to a lesser extent with locality. The earlier specimens tend to have shorter stems, although many are now broken. Brosely pipes have their own special typology and their bases are usually heart-shaped. Individual diversity from the usual occasionally occurs and sometimes there may be a survival of form, but, in general, the bowl shape is the main factor for dating. The late Elizabethan, James I and Charles I pipes had a marked leaning forward of the bowl, while there was frequently a milled edge just below the lip of the bowl. As the XVIIth century progressed, the lean-over became less marked and the bowl, which had simpler curves, also increased in size, while the round or heart-shaped base changed to a spur.

The resumé of the history and typology outlined so far refers to early XVIIth-century English clays, of which there are representative collections in many English Museums.

A RARE JAMES I SILVER CUP

In London the principal public collections are those of the Guildhall Museum, the British Museum and the London Museum. In the Guildhall Museum are some recently excavated examples, several having come to light with contemporary pottery.

Although clay was almost universally the material used for early English pipes, contemporary records do refer to clay pipes having been imitated in silver at an early date.⁴ Notwithstanding this, to the knowledge of the writer, no English early XVIIth-century silver one, other than that now to be described, has hitherto come to light; certainly no example exists in the museums mentioned, and Mr. Charles Oman, Keeper of the Dept. of Metalwork at the Victoria and Albert Museum, has advised me that he knows of no other. This silver pipe is, therefore, of extreme rarity, if not unique. It was shown on the stand of a well-known antiquary in silver at the Antique Dealers' Fair of 1953. An elegant and well-proportioned object, it attracted the eye of the writer who, although he had seen similar clay pipes, had never previously seen a silver one.

Fig. I (top) shows the pipe, 5½ in. long in the stem, with its small forward-leaning bowl, 7/8 in. high, with a milled line beneath a very narrow upper line, just below the lip. Fig. II shows the circular boss 3/8 in. wide, under the base, upon which the pipe can be rested upright. The initials, which can be easily seen in the illustration, are incised within a double circle, in keeping with the two lines under the lip of the bowl, but proportionately finer. The calligraphy is contemporary early XVIIth century.

A photograph was first sent to Mr. Adrian Oswald who, although he did not have an opportunity of seeing the actual pipe, very kindly dated it, so far as was possible from a photograph, to within the first half of the XVIIth century. Afterwards, Mr. Norman Cook, Keeper of the Guildhall Museum, most helpfully examined the pipe closely, and, with the assistant-keeper, Mr. Rosser, carefully went over the extensive collection of clays at the Museum to obtain parallel examples for dating. As a result, Mr. Cook advised me that the pipe was English and of a period certainly within the first quarter of the XVIIth century, the evidence for dating being by comparison with a group of clay pipes found in a sealed pit with pottery dating from 1600 to 1620. This pit was excavated in Gresham Street, in the City of London, in 1953.⁷

Mr. Cook also very kindly supplied me with photographs of a representative group of English clay pipes at the Guildhall Museum, for comparative illustration. These are shown in Fig. I. Fig. I (centre) and (left) are 1610 to 1620, while (right), excavated at St. Clement's, Eastcheap, is of Elizabethan period. Fig. III shows the base of Fig. I (centre) enlarged. The photographs unfortunately will not show in reproduction the exact relationship in size between the clay pipes and the silver one, but the similarity of style will be apparent.

The silver pipe bears no date marks. As Mr. Oman mentioned, when he very kindly examined the piece, smaller objects of this nature made to a special order were frequently unmarked at this period. In Mr. Oman's opinion the base

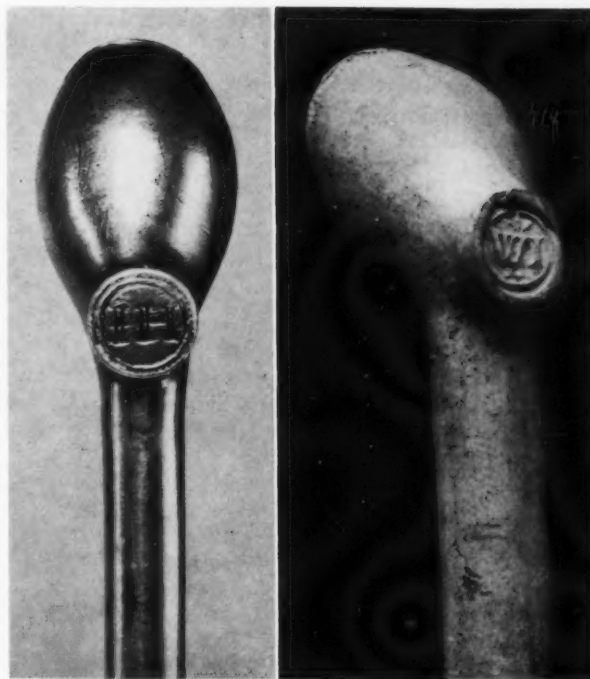


Fig. II. Left (enlarged): Showing circular boss 3/8 in. wide on base of bowl of silver pipe in Fig. I (top).

Fig. III. Right (enlarged): Showing circular boss on base of English clay pipe c. 1610-1620, in Fig. I (centre).

of this particular pipe served as a seal, the initials being those of the owner and engraved to his order. Certainly a perfect wax impression can be obtained, as in similar personal seals of the period. In the Victoria and Albert Museum are a few early XVIIth-century silver pipe stoppers, which are formed for use as finger rings. On these, one side of the ring, in the normal bezel position, is the seal, incised with initials, or crest, within a similar milled line to that on the pipe. Jutting out from the opposite end of the ring is a stalk-like projection ending in a little round button, for pressing down the tobacco in the small bowl.⁸ Furthermore, as only a silversmith would be capable of making a silver pipe of such good quality, the initials can hardly be those of a clay pipemaker. Owing to the strict rules limiting the making of pipes to members of the Company of Pipemakers, of which a silversmith would not normally be a member, the initials would not be those of the silversmith who made it; nor would the silversmith be anxious to incur official displeasure by having the piece fully marked, for the reasons already stated. The opinion of Mr. Oman that the base of the pipe served as a seal of the owner as a personal whim or conceit has therefore much to support it. Moreover, one who indulged in such a precious and elegant manner of smoking would be quite likely to have his own initials engraved on such a personal possession.

While I was in the Guildhall Museum, Mr. Norman Cook thought it would be interesting to find out whether the pipe could still be smoked satisfactorily. As the dealer from whom I acquired it had told me that the inside, having been blocked, was cleared with caustic soda, I volunteered to make the experiment there and then. I lit up. The result was most satisfactory and it was rather surprising that the bowl did not get unduly hot, as one would have expected. I must say that, although I have smoked a large variety of pipes since my student days, this little silver one made up in balance and elegance what it lacked in size.

These notes have been recorded following a suggestion by Mr. Norman Cook, Keeper of the Guildhall Museum, to whom I am much indebted for his expert help in many ways; also to Mr. Rosser and Mr. Merrifield of the same Museum. My grateful thanks are no less due to Mr. Charles Oman and Mr. Adrian Oswald of the Victoria and Albert and of the Birmingham City Museums respectively. I am much indebted to Mr. Peter Lasko of the British Museum for his kind assistance and in making available for my examination the Museum collection of clay pipes, and also to Dr. Sheppard, formerly of the London Museum.

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- ⁷ Information supplied by the Guildhall Museum.
- ⁸ Mr. Charles Oman kindly drew my attention to these rings in the Victoria and Albert Museum.

Introducing YVONNE MOTTET

BY

RUSSELL WARREN HOWE

The Artist in her Studio



ANYONE seeing a painting signed "Y. Mottet" for the first time would be easily forgiven for supposing it was the work of a man. And upon being undeceived on that point one might with equally natural haste imagine one of those unhappy creatures mistakenly called feminists in whom, to use Jung's term, the male animus is dominant. But once again one would be wrong, for the virile and vigorous nature of Mme. Mottet's work is no mere servile monkeying of male aesthetics.

Preparing her London (Adams Gallery) exhibition in her seventh-floor studio on the topmost part of the butte de Montmartre, Mme. Mottet explained to me the origins of the two "male" aspects of her work—the monumental nature of her pictures and their courageous size.

"I knew that whatever I did the feminine qualities would always be there, so right away I set about making sure of construction. As for size—well, any canvas seems relatively small and easy to manage when you've done fifteen years of cloth-design—a roll of silk covers thirty metres."

Like her companion, the well-known painter Bernard Lorjou, who also worked for years in silk, Mottet believes that the long and often wearying experience of designing for cloth was not without its usefulness and she does not regret this apprenticeship. The stage which she has reached to-day is one of unusual completeness—a sense of decorative composition and of exalted colour allied with architectural solidity and great control. There is completeness as well in the psychological sense, both in the obvious combination of male and female creative characteristics and in her natural ability to identify herself—and thus the creative part of the spectator's appreciation—with the figures and the objects she paints: if the first impact is one of colour, the second (still easily noticeable, for instance, when the pictures are seen in black and white, in reproduction) is the intensely human element, the manner in which everything comes to life and seems to express itself, independently of the painter's art and craftsmanship, rather as an author's characters seem to break away from their creator and dictate to him what they should think and do and say.

Technically, Mottet must be classed with the colourists, for this is clearly her chief technical concern. Her achievement in recent years has been to preserve the human aspect of her subjects while using vivid primary tones that make no concession to faulty use and could easily become impenetrable and cold.

"The important thing is not to kill the colour," she says, "but to make each brush-stroke live for itself as well as living its rôle in the picture, using colours exalted in themselves, not ones enhanced by the presence of others. It is a long job; there are no short cuts—you must begin by grey."

The "grey" beginning will be illustrated by the earliest of the pictures being sent to London, a study of a woman in a peasant kitchen, with blue and black predominating. This picture dates from the war years.

Other canvases which will be seen are the "Nature morte

à l'Olympia," the "Léonore, fillette espagnole," the seated female figure which was in the Salon des Tuileries a few years ago and the excellent "Fille d'Amsterdam," in which the anecdotic has been skilfully avoided without the painter sacrificing her own or the spectator's humane awareness; it is both a subject and a picture, without being a mere subject-picture.

Whence does this constructive and powerful talent come? It would be easy to spring to the conclusion that it comes from life with Bernard Lorjou, but this would only be half right. Although their styles are extremely similar, it would be fair to say that the "influence" has been mutual; the first steps in the direction of the present style of this painter couple were taken, judging by older paintings, by Mottet rather than by Lorjou, and if, as one supposes, Lorjou's style takes on with time a more serene, less anguished nature, it will doubtless be in part because Mottet's work has never deserted serenity, despite the urgent reds she uses, and her subjects have almost always been firmly timeless ones. She expresses the feeling of the age with the massiveness of her furniture, her figures and her still-life objects—the search-for-roots which one finds in Minaux, Clavé, Jansem and many other contemporary painters with whom she has affinities—but the presence of a Manet "Olympia" in the background or the serene statuesque features of her faces suggest that the roots are, already, half-way won. As with Lorjou, the original conversion to the importance of architectural values in human subjects comes from cloth-designing days, a mutual taste for borrowing then from Greek and Egyptian themes.

Her colour is based on a very simple palette (for the "Nature Morte à l'Olympia," black, three blues, umber, two yellows, white and vermillion), but the result is far richer than such a limited choice supposes. Her working methods are slow and reflective, deliberate. There is no system, no intention of "doing a Mottet." Her unfinished canvases are left to mature, then resumed later. If they do not lend themselves to finishing, they are left in the *étude* form—but here again there is no systematic intention to profit from the attractiveness which an unfinished picture has for a creative onlooker. Her approach to work is refreshingly that of the artisan, and, like Lorjou, she regrets that painters do not more often have their subjects imposed on them by their buyers.

The nineteen pictures and sturdy drawings which London will see during March should prove an interesting revelation of a highly talented painter. To say that she is easily the most gifted post-war-generation woman painter in the world limits the field of comparison and resembles too much an unnecessary appeal for indulgence; perhaps her greatest achievement has been to paint an art in total sympathy with the time but with the equilibrium and devotion to timeless qualities which the generation is said—often with truth—to lack. Out of the present maelstrom, instead of painting reality, lyrical reality, abstract reality or surreality, Mottet is one of those who is still painting paintings.

LA FIDÈLE SURVEILLANTE: Picture and Engraving

BY HORACE SHIPP

THERE are moments in painting when a supreme work by an artist whose name does not usually stand in the first rank evokes comparison with the best in its class. "La Fidèle Surveillante" is one of these pictures. It is one of the most delicately yet surely handled of the XVIIIth-century French works of the kind in which François Boucher was the perfect master, and, indeed, the name of Boucher has been associated with it. The golden tones, the sensuality and half-veiled eroticism of the theme and manner, the beauty of the painting of flesh and of the drapery: Boucher himself seldom surpassed it. We believe now that it is the outstanding work in the Boucher style from the brush of his pupil, protégé, and son-in-law, Jean Baptiste Henri Deshayes de Colleville, and our chief evidence comes from the engraving which was, in its way, as famous as the picture itself. Both the original painting and the engraving are to be seen at the Frank T. Sabin Galleries at Park House, Rutland Gate.

The dedication inscribed on the engraving tells us that the work was: "Peinte à Rome par Deshayes et gravée à Paris par Floding en 1759"; the dedication being to "A. S. Exce. Monseigneur le Comte de Tessin, Sénateur du Roy et du Royaume de Suede, Grand Maître de la Maison de la Reine, Gouverneur du Prince Royal, Chancelier de l'Université d'Abo, Commandeur et Chancelier des Ordres du Roy et Commandeur de celui de l'Aigle Noir. Par son tres humble & tres obéissant sevriteur P. Floding."

Count Tessin, the Swedish Ambassador, was one of the great figures and art patrons of the time. He was a close friend of Boucher, and scandal says too close a friend of the painter's young wife. In 1740, he bought Boucher's "Birth of Venus" and "Triumph of Venus" from the Salon, and it was probably through his influence that Boucher became acquainted with the Pompadour about that time. He was also the patron of the Swedish engraver, Pehr Gustaf Floding, born in Stockholm in 1731 and dying there in 1791. Floding was a pupil at the Rubens School of Engraving, and Count Tessin assisted him to go to Paris, from whence he sent the engraving described as "The Sleeping Woman," dedicated to his patron.

Jean Baptiste Deshayes, or Deshayes, was born at Colleville, near Rouen, in 1729, the son of a painter, who was his first teacher. When he went to Paris in his teens he first became the pupil of Jean Restout of Rouen, but his work must early have surpassed that of his teacher. In 1750, he won the 2nd Prix de Rome and it was then that Boucher himself took the young man under his tutelage. The next year he won the 1st Prix de Rome, and entered the studio of Carle Vanloo. After that he went again to Rome for four years, and when he came back to Paris in 1758 he married the eldest daughter of Boucher. The next year he was received into the Academy and soon was appointed assistant professor there. Quite clearly this young man was destined to become one of the foremost French artists of the XVIIIth century. His work in the Salons of 1759, 1761, and 1763 created something of a sensation, but, alas, he did not live to achieve renown, for in 1765 he died.

The works by Deshayes which have come down to us would indicate that his cast of mind was more serious than that of the prevailing fashion, though his contact with the Boucher circle caused him to work in this way in the important years when he was establishing himself in Paris. In the Rouen Museum is his realistic "Martyrdom of St. Andrew" which was especially praised by Diderot, and in the Louvre "Achilles Protected by Vulcan." Elsewhere we



"La Fidèle Surveillante": The engraving by Pehr Floding of the picture.

have other religious and heroic works marked by a certain dramatic and definitely realistic quality. In truth, his generation was tending to move away from the erotic gallantries which had been the French metamorphosis of the art of grandiose and fleshy decoration bequeathed to them by Rubens. Had he lived, Deshayes might well have become a leader of that movement.

In 1759, however, a young man with his way to make, a protégé of his famous father-in-law, he catered with this one splendid work for the aristocratic and court patronage of the time. Alone, or in collaboration with Boucher? There is an important clue in a communication by Floding himself who speaks of "the delicateness and ease with which *their* canvas was treated." The plural tells its own story; and it is justifiable to assume that Boucher at least had a hand, and that with the aid of the family friend, Count Tessin, who took the opportunity to help his own young protégé, the engraver Floding, Jean Baptiste Deshayes was given a splendid chance. A fascinating idea, anyway, and an explanation of the magnificent quality of the work. The subsequent history of the painting brings it into prominence as "Le Fidèle Gardien" at the Deverre sale in Paris in 1859. It duly belonged to the Earl of Lonsdale at Lowther Castle, and was presented by him as a wedding present to his son, Colonel Claude Lowther. Chosen by the French Government for exhibition at the Kunsthalle, Hamburg, in 1952, and at the Pinokethek, Munich, in 1953, it is, along with the engraving, now in the possession of the Frank T. Sabin Galleries.

RENATO GUTTUSO

BY JOHN BERGER

TO-DAY, obsessed by the museum and the history of art, we are wise after all events, but blind to ourselves. We believe that the prejudices and short-sightedness which, during the last century, have prevented so many of our most significant artists being recognised in their own time, no longer exist. This is an illusion encouraged by the mock battle between academic art and the so-called *avante-garde*. In fact, this *avante-garde* have now formed their own academy of modern art, and between the dogma of these two academies many of the most important works of our time may well slip past unnoticed, or be dismissed with abuse from both sides. The paintings of Renato Guttuso come into this category.

Certainly Guttuso is well known in Italy. But that is because he has succeeded in his aim as an artist of reaching and speaking for the people at large, and because the vigour of his critical writings and the blatant power of his painting cannot be ignored in the country in which they actually appear. Outside Italy, however, Guttuso is either unknown or dismissed as a political agitator. The crass stupidity of this dismissal (why not Hogarth, David, Daumier, Goya, Delacroix, Van Gogh?) is not a question which I can go into fully now. What I want to suggest is that his work—even if only considered in terms of pure painting—represents the most hopeful and important development in European art since the war. Guttuso has not worked alone. The Realist movement in Italy owes its strength to many artists. But Guttuso (born in Sicily in 1912) is the eldest of the group and one of its acknowledged leaders.

Why does Guttuso's work represent such an important development? During the last eight years European painters have made a number of discoveries and innovations which have extended the expressive possibilities of art. The advent of the machine, violent social change and the independence of the artist from any conventions or consistent patronage, have all affected the nature of these innovations. To deny them is to contract out of our time and to ignore advantages that it has given us. But because these innovations have been made by artists working in great isolation, and because art, if it is to develop properly, must be—in the full sense of the word—a means of communication, the discoveries of such men as Cézanne, Van Gogh, Munch, Picasso, Gris, Kokoschka, have been immediately misunderstood and misapplied. Pattern-making has ousted the subject, and the artist's own emotions, instead of being used to give a heightened meaning to reality, have been allowed to obscure reality altogether.

In this situation the future of European art obviously lies in the hands of those who accept the discoveries of the modern masters (discoveries which are at least 30 or 20 years old now) and who at the same time try to apply them to the reality of contemporary life as it is enjoyed, suffered and sometimes understood by the mass of the people. Guttuso is just such an artist. He has been influenced sensibly by Picasso, Kokoschka, Léger, yet his works have a meaning for, and inspire people who, have never seen a picture by any of these artists, and have probably never heard of Kokoschka or Léger. This fact is of profound importance: socially, because Guttuso's example shows that there need be no conflict (or escape) between an artist's artistic and human conscience: culturally, because Guttuso's work proves what I began by saying—that the battle between academic and modern art, which is now only a distortion and debasement of the discoveries of the original modern masters, is a totally false one. There is a Chinese fable

about two very ripe apples on a tree. The wind blew them down and, on the ground, they began arguing about which was the ripest. Unable to settle their dispute, they asked a bird what he thought. He looked at them hard and then said, "I don't understand what you mean. All I can see are two rotten apples, and the more you argue amongst yourselves, the rottener you are."

I only want to make two points about Guttuso's actual paintings because readers will have a chance to see and judge them for themselves at his exhibition at the Leicester Galleries in March. The first point is that his work is uneven. Yet this confirms not confounds my belief that he is the most significant known European painter under fifty. What he is setting out to do is immensely difficult; if he sometimes fails, failure must always be related—except by perfectionist pedants—to the aim in view. His passionate temperament—just because he feels himself so involved in what is happening in the world round about him—occasionally makes him impatient. Instead of correcting a passage in one painting he paints another. Also, it must be remembered that until the end of the war Guttuso was working in a fascist country. This meant that he was cut off from much contemporary art, worked under constant threats and necessarily spent a lot of his energy organising cultural and later military resistance. These years may in some ways have delayed his development as a painter, but they also fostered the courage, the capacity for indignation and the human sympathy which are now so evident even in his less successful canvases. Guttuso's self-portrait is of a fighter who has proved—and recognised—himself.



"Carrying the Harvest 1953"
RENATO GUTTUSO

The second point is that Guttuso's work is Italian to the heart. One of the great illusions of the *avante-garde* is that an international style can have universal appeal; in fact, it can only appeal to those who have no roots and consequently no real responsibilities. Guttuso deals with the very elements (heat, dust, the soil) which the common Italian people work with every day of their lives, and it is this which, amongst other things, makes them know that his art is put to their service.

The Italian character of Guttuso's paintings does not belong to the Italy of the "cultured" tourist—and this must be allowed for. Rawness comes before mellowness, effort before elegance, labour before a meal—and Guttuso does not disguise such facts. In Italy one often sees fathers carrying their sons on their shoulders in a crowd so that they may have a better view. Some of Guttuso's paintings might also be carried shoulder-high in a crowd in order to be seen. Some of his pictures are like banners; others are more intimate. But *all* emphasise the work, the physical effort which turn the life of Italy.

If he paints an olive grove, one is somehow made aware of the peasants who have tended it. If he includes a pair of pincers in a still-life, one is somehow reminded how difficult it is for a man high on a ladder to pull out a nail above his head. Like all good painters, of course, Guttuso enjoys his eyes; he enjoys, for instance, red stripes on white; but then he relates the vigour of this enjoyment to the energy of the quarry worker whose flannel shirt was the original inspiration of the stripes. Picks and sledge-hammers are wielded in Guttuso's world with a force that may startle us in our comparatively comfortable English suburbia. But we should recognise and learn from the fact that to a mind like Guttuso's apathy is unimaginable.

REVEILLE for VEILLEUSES

Parts III and IV

BY HAROLD NEWMAN

Part III — GERMANY

SEVERAL German potteries making household ware from 1755 to 1775 included food warmers, whose general design was rather similar to the contemporaneous French food warmers.

Warren Cox, *Pottery and Porcelain*, in speaking of Nymphenburg, says: "Among the useful wares were 'Réchauds' or food warmers which seemed to have been a specialty. These date about 1760 and preserve the rococo feeling" (Vol. 2, p. 671). George W. Ware, *German and Austrian Porcelain*, also says, "A special product of Nymphenburg is the food warmer, a rare collector's item" (p. 64). And Emil Hannover, *Pottery and Porcelain*, Vol. 3, in discussing Nymphenburg, makes like reference to *réchauds*, "which appear to have been its specialty" (p. 185).

A fine Nymphenburg food warmer, 1760, is in the Art Institute of Chicago (Fig. 98, George W. Ware, *supra*). It is conventional in form: the wide cylindrical pedestal has straight sides, hooded vents, and two tassel-shaped handles at the sides, and the covered bowl has two projecting flat handles (Fig. X).

Five Nymphenburg food warmers, about 1760, are shown in Friedrich H. Hofmann, *Geschichte der bayerischen Porzellan-Manufaktur Nymphenburg*, Vol. 3. One complete *réchaud*, in typical cylindrical form, is in the Bavarian National Museum, Munich (Fig. 65). Others, with gracefully curved sides to the pedestals, are: one, pedestal only, in the Museum für Kunst und Gewerbe, Hamburg (Fig. 66a); another, complete, in the Bavarian National Museum, Munich (Fig. 66b); and a third, complete, in the Antiquitätenhandlung Lissauer, Berlin (Fig. 63b). In the Städtisches Museum, Rosenheim, is another complete *réchaud*, with rococo relief and a cover with an unusual and elaborate finial (Fig. 63a); it differs from the conventional German food warmer in that its pedestal is rather square.

Hannover, *supra*, Vol. 3, Fig. 297, shows another rococo Nymphenburg *réchaud*, 1760, with matching *godet*, in the Bavarian National Museum, Munich, which is almost identical with the one in Rosenheim. He mentions (p. 185) one in the Victoria and Albert Museum; it is a pedestal only, decorated with naturalistic birds and flowers painted in enamel colours. (Plate 38, W. B. Honey, *German Porcelain*.) In addition to the three Nymphenburg *réchauds* in Munich above mentioned and the one in Hamburg, Hannover refers to another in the Hamburg Museum and to one in the Grassi Museum, Leipzig.

Höchst *réchauds* are similar in form. But several are unusual in that the two satyr-head masks (which normally form the handles on each side of the opening for the *godet*) are above the opening and on the reverse of the pedestal; the hooded vents are correspondingly transposed to the sides of the pedestal. One such piece, 1770, belonging to the Historical Museum, Frankfurt, but now at the Museum für Kunsthandwerk, Frankfurt, is shown in Fig. 72, Robert Schmidt, *Porcelain as an Art and Mirror of Fashion* (Fig. 49 in German edition); its decoration is figures *en camaïeu* (purple) and polychrome flowers, its handles are green leaves, the masks are polychrome, and the finial is a green acorn, as can be clearly seen in the illustration (Fig. XI). Another similar piece (called a *Nachtlampe mit Bouillonkümpchen*), 1765, is shown in Plate 126d, Kurt Röder, *Das Höchster Porzellan*, Mainz, 1925. A Höchst pedestal only (*unterteil*), 1775, with satyr-head handles at the sides of the pedestal and an elaborate polychrome landscape, is pictured in Plate 128b, *ibid.*, and a similar pedestal, with polychrome flowers, purple masks, and purple and gold hooded vents, is described in Item 713, *ibid.* Also in the Museum für Kunsthandwerk, Frankfurt, are two other complete Höchst *réchauds*: one is a bit taller than average, with floral decoration *en camaïeu* (purple), tassel-shaped handles, and a polychrome apple-finial; the other is white glazed, with no decoration except the mask handles.



Fig. X. Food Warmer. Nymphenburg. 1760-70. Art Institute of Chicago.

Another Höchst food warmer, also with satyr-head handles, is shown in Pickman, *Golden Age of European Porcelain* (p. 77). Although similar in form to the conventional German and French *réchauds*, Pickman erroneously calls it a "*Brûle-Parfum* (Incense Burner)." The typical *brûle-parfum* differs greatly from a *réchaud*. It is usually more ornate and airy; but essentially (1) there are openings in the cover for the incense fumes to escape, and (2) the flame under the perfume jar is exposed, rather than enclosed within the pedestal as in the case of a food warmer (as required to provide the greater heat needed for food warming). A few fine specimens of *brûle-parfums* are mentioned below.

A Frankenthal *réchaud* pedestal, of conical shape and floral decoration, is in the Altertumsverein, Frankenthal. (Plate 195-1, F. Hofmann, *Frankenthal Porzellan*, Vol. 2.) Another very similar Frankenthal pedestal and *écuelle*, in the Musées Royaux, Brussels, has floral decoration of polychrome and gilt (Fig. XII). Both these Frankenthal porcelain pedestals, from the second half of the XVIIIth century, have handles in the form of male masks with open mouths and large pointed ears.

There is a porcelain *réchaud* from Fulda, about 1770, of usual German form, having handles of bearded heads, and with neo-classical floral decoration, in the Staatliche Kunstsammlungen, Kassel (Fig. 157, G. W. Ware, *supra*).

Four *faïence* *réchauds* from Durlach, with slightly conical pedestals and tassel-shaped handles, are decorated with painted figures of Chinese labourers. In the Kurpfälzisches Museum, Heidelberg, is a



Fig. XI. Food Warmer. Höchst. C. 1770. Historical Museum, Frankfurt.

pedestal only, 1765, pictured in Fig. 47, Otto Hauger, *Durlacher Fayencen*. In the Badisches Landesmuseum, Karlsruhe, there is a pedestal and bowl without cover, 1765 (Fig. 48, Hauger, *ibid*). A complete *réchaud*, 1775, in green and black, is shown in Plate 81, E. Fuchs and P. Heiland, *Deutsche Fayence-Kultur*. There is another complete Durlach *réchaud*, of like form and decoration, in the Historical Museum, Basel (Fig. XIII).

A Hannöversisch-Münden *faïence* food warmer pedestal, in the Blohm Collection, Hamburg, has a rounded shape and long protruding handles in the form of animal heads; its floral decoration is painted in enamel colours, rare for this factory (Fig. 248, O. Riesebieter, *Deutschen Fayencen*). In the Heimatmuseum, Münden, are two other *réchauds* from the second half of the XVIIIth century, of the same ware, form, and decoration; these have high overhanging covers that completely conceal the rim of the warming bowl (Fig. XIV).

Some German factories made food warmers of cream-coloured earthenware in imitation of Wedgwood Queen's Ware. There are three such pieces in the Historical Museum, Basel. All have loop handles rather similar to the Wedgwood pieces already described, rather than heads or masks like the handles of the usual German *réchauds*. One of these is tall (about 11 inches), with a candle-holder in the cover, like the English Delft pieces. The second is more like the German types in form, being only 8 inches high. The third is very unusual; shaped like an urn, its sides curve inward to a very narrow base and its bowl has a high rounded cover. This last one is from Zell (Baden). They all are probably from the late XVIIIth century, as they are known to have been owned by Basel families at that time.

Another cream-coloured undecorated *réchaud* (*Suppenwärmer*) came from Hanau, and was generally similar in form to the Nymphenburg and other conventional German pieces (Fig. 128, E. Zeh, *Hanauer Fayence*). It belonged to the Historical Museum, Frankfurt, but was destroyed in the war.

An unusual piece is shown in Plate II (4), Hans Meyer, *Böhmisches Porzellan und Steingut*. It is a porcelain "Kaffeemaschine," made in Schlagenwald (Bohemia), 1834, a tall cylinder-shaped "triple-decker," consisting of pedestal and *godet*, pot with spout and handle, and a top piece that apparently is a cup (possibly a dripper) with handle and cover. Meyer makes frequent mention of *réchauds*, but has no pictures of any.

None of the German pieces mentioned above is a tea warmer, and I have found no record of any. However, I have seen in London a pair of Meissen tea-warmer pedestals,



Fig. XIII. Food Warmer. Durlach. 1760-75. Historical Museum, Basel.

Fig. XIV. Food Warmer. Hannöversisch-Münden. C. 1770-80. Heimatmuseum, Münden.

white ground with multi-coloured detached flowers, and in New York an Eisenberg tea warmer, white and blue, with the unique feature of two openings for the *godet*.

Part IV SWITZERLAND

Very similar in form to the German *réchauds* are three *faïence* pieces made at Lenzburg, shown in Siegfried Ducret, *Die Lenzburger Fayencen*. Plate 24 shows a conical pedestal, 1767, with dog-head handles and decorated with coloured flowers and insects. Plate 36 pictures a *réchaud*, about 1765, complete with bowl and cover; its handles are male masks and its decoration flowers *en camaïeu* (brown). The third, Plate 62, also complete, is from 1775-96; it is of unusual brown glaze, with handles of female masks. These all are privately owned.

A *réchaud* of Zurich porcelain, about 1765, is in the Historical Museum, Basel. Complete with matching *godet*, it is decorated with painted polychrome flowers.

Quite different from these are five *faïence* *réchauds* from Bero-Münster (Lucerne), about 1771-80, in the Schweizerische Landesmuseum, Zurich. They are unique in size, several being about 15 inches high instead of the usual 9 to 10 inches, and proportionately wider than the average German specimens. One is complete (Fig. XV), but four are merely pedestals, of which three are shown in *Anzeiger für Schweizerische Altertumskunde*, 1921, Plates I (3) and II (13, 14). They all are decorated with polychrome painted flowers, and two also have sprays of flowers in relief. The handles are in the form of tassels and the hoods over the vents are usually shell-shaped and picked out in crimson.

BELGIUM

Only a few Belgian *veilleuses* have been found. One interesting *réchaud* pedestal of *faïence*, 1751-99, from the Fabrique de Peterinck, Tournai, is shown in Plate XIV (7), Eugene Soil, *Potiers et Faïenciers Tournaisiens*. It is described (p. 444) as in the form of a tower, with two heads of rams in relief (over the opening for the *godet* and on the opposite side of the pedestal, like the two Höchst pedestals discussed above) and two interlaced handles; the



Fig. XII. Food Warmer. Frankenthal. C. 1770. Musées Royaux, Bruxelles.

decoration is sprays of flowers. It is part polychrome, part *en camaïeu* (rose-brown) on a white ground.

In the *Musées Royaux*, Brussels, there is a curious *réchaud* and cup of *faïence* of Flanders, XVIIIth century, decorated with blue stripes. The pedestal, only 4 inches high, is octagonal, with a very large opening for inserting the *godet*. The cup (instead of a bowl or teapot) presumably rested on the pedestal, but as the opening at the top of the pedestal is much wider than the cup, it is probable that there was originally a supporting grill which is now missing.

Also in this museum is a tea warmer of Brussels porcelain, Louis Philippe period, having a turret-shaped pedestal decorated with a polychrome scene, a gilt base, and a gilt teapot.

In the *Musée Communal de Bruxelles* is a porcelain tea warmer from the *Fabrique de Cappellemans*, at Hal, 1864-70. It is similar in form to those French models whose pedestal rests on a separate base, and is decorated with painted polychrome flowers on a black ground (Plate XL, Jean Helbig, *La Céramique Bruxelloise du Bon Vieux Temps*).

ITALY

An interesting *faïence* food warmer from Pesaro (Casali & Caligari Factory), 1770-80, is in the Victoria and Albert Museum (Fig. XVI). The decoration of the pedestal and cover is very rich, with pierced floral designs and bright colours and gilt: the handles are grotesque masks and shells. The base is missing (Plate 202 (1270), Bernard Rackham, *Catalogue of Italian Maiolica*, 1940).

A very similar piece (although called a "perfume burner") is shown in Fig. 63, V. Viale, *Raccolta Ceramica del Museo di Torino*. It is of the same ware, shape, and decoration, except that it has two large loop handles. This piece is complete with a high base supporting the pedestal.

In the *Ca' Rezzonico*, Venice, there is a *maiolica* food warmer (*scaldavivande*) belonging to the *Civico Museo Correr di Venezia*, that was made by the *Fabbrica Roberti "Fiera"* of Treviso in the late XVIIIth century. It curiously consists of three pieces; resting on the low pedestal is a hollow ring to support the *écuelle*. All the parts are gracefully curved and fluted, with polychrome floral decoration (Fig. 207, Giulio Lorenzetti, *Maioliche Venete del Settecento*). This *réchaud* and the two from Pesaro are the only food warmers that I know which have no opening in the pedestal for inserting the *godet*.

In this same collection there is a tea warmer (*bollitore*) that is a replica of the Wedgwood tea warmers, even to the crudely imitated pierced leafage design over the opening for the *godet*. It is of white *maiolica*, by the *Fabbrica Fontebasso*, Treviso, which imitated English cream ware during the early XIXth century (Fig. 227, *ibid*). This museum also has another similar pedestal.

An unusual *maiolica* food warmer in this collection somewhat resembles a *veilleuse*, but derives its heat from hot water rather than a flame. From the *Fabbrica Antonibon*, Nove, late XVIIIth century, it consists of three similarly shaped shallow bowls, one above the other, forming a severely cylindrical piece. Presumably the contents of the two upper bowls were kept warm by the hot water in the lowest bowl. Each bowl has a pair of similar plain handles and polychrome floral decoration (Fig. 136, *ibid*).

Lorenzetti, *ibid.*, also refers to a tea warmer (No. 478) from the *Fabbrica Franchini*, Este, made of white earthenware.

In the Treviso Museum there are three *veilleuses*, all of local cream-coloured earthenware with pierced decoration in imitation of the style of the Wedgwood pieces. One is a food warmer, the pedestal of which has handles in the form of twisted rope. The two tea warmers are extravagantly decorated with pierced leaves and flowers; one has loop handles and the other handles in the form of lion's masks. The unique feature of the latter is a pentagonal door for the opening for the *godet*, somewhat like the Nevers *réchaud* mentioned above (Fig. XVII).

PORTUGAL

The factory of Vista Alegre started making *veilleuses* shortly after it was established in 1824, and continues to do so to the present day. It has made at least ten styles of tea warmers. Some are with the conventional cylindrical pedestal and round teapot, but several are square in the form of a turret or cottage, and one is a hexagonal kiosk.

SPAIN

One very curious piece of Manises pottery, from the second half of the XVth century, is the earliest ceramic object in the form of a *veilleuse* that

I have found record of which provides for heating a liquid in a receptacle placed over a flame in a pedestal. The stand is a small pottery charcoal burner; resting on it is a round pottery vessel with a cover. It is in the Collection of Manuel González Martí, and is shown in Fig. 324 of his *Céramica del Levante Español*.

Fig. XV. Food Warmer. Bero-Münster (Lucerne). 1771-80. Schweizerische Landesmuseum, Zürich.



UNITED STATES

No American ceramic food warmer has been found. However, the writer has a food warmer of japanned tin (blue, with floral design in gold and red) very similar in shape to the conventional European types, including the two hooded side vents. It differs in form in that, instead of a warming bowl atop the pedestal, the pedestal is the full 8 inches high and the bowl hangs inside it by an extended edge. It has a latched door over the opening for the *godet*. In the Collection of Old Sturbridge Village, Massachusetts, there is an identical piece and another very similar; in addition, there is a tin tea warmer, a bit taller and thinner than the usual ceramic models.

Now a brief mention of some ceramic food warmers that are not strictly *veilleuses*, but are related in appearance or method of use.

TEA KETTLES. Reference has been made above to tea-kettles which function like a *veilleuse* in that they heat the tea by means of a burner placed below the kettle. As they are for daytime use by more than one person, I do not regard them as true *veilleuses*. But as they operate similarly and were made by the same factories and during the same periods, a few will be mentioned here.

Such kettles were not uncommon. They were made, often in the second half of the XVIIIth century, in practically all countries that made porcelain and pottery. An example is the Paris (Clignancourt) kettle, 1775-91, in the Victoria and Albert Museum (Plate 96, W. B. Honey, *French Porcelain of the 18th Century*). Another French kettle, *Porcelaine de la Reine*, 1775-1816, is in the *Musée des Arts Décoratifs*, Paris. In the Victoria and Albert Museum there are a red earthenware Staffordshire kettle, about 1765, with globular body, rose engine-turned with wavy horizontal bands (Plate 70, Bernard Rackham, *Catalogue of the Schreiber Collection*, Vol. II) and a cream-coloured Leeds earthenware kettle, late XVIIIth century, with twisted handles, printed in black. A Meissen kettle, 1760, is shown in Fig. 36, Robert Schmidt, *Porcelain as an Art and Mirror of Fashion*; and a very handsome one from Fürstenburg, 1760, has been

seen in Paris. A Dutch kettle, late XVIIIth century, is pictured in Fig. 1134, Warren Cox, *Pottery and Porcelain*, Vol. 2; and a Delft kettle, 1760-70, is shown in Fig. 234, Chaffers, *Keramic Gallery*. Another, in Zurich porcelain, is shown in Plate XII, by Karl Frei, *Zürcher Porzellan*, Fig. 114. Jourdain and Jenyns, *Chinese Export Art*, shows one from the Ch'ien Lung period (1760).

WARMING URNS. Another "cousin" of the *veilleuse* is the rare tall porcelain one-piece urn with spigot, in which the liquid is heated by means of a burner placed in the opening in the plinth below the urn. Although these function in the same manner as a *veilleuse*, they are wholly different in appearance and, like tea kettles, serve more than one person. They are in the shape of a round hollow column, about 16 inches high. At the base of the column is a hollow square plinth, three sides of which are pierced and the fourth open to give access to the warming chamber. The column has a lid and, near the bottom, an outlet for the spigot.

One such piece is in the Victoria and Albert Museum. Called a "tea urn," it is Swansea, 1815-22. It has polychrome floral decoration on a white ground. The three closed sides of the plinth are pierced in the form of an open-work arcade of interlacing arches. The spigot is

missing. (An urn in the National Museum of Wales, of identical form, but made of Pontypool japan tinned-iron sheet, is shown in Fig. 91, G. Bernard Hughes, *More About Collecting Antiques*).

Another, called a *kaffee maschine*, is shown in Fig. 1243, Otto Wanner-Brandt, *Album der Erzeugnisse Alt-Ludwigsburg*. It is a similar round column (complete with metal spigot) and pierced square plinth. The decoration is simple gilt bands on a white ground.

Much more ornate is a piece called

a "warm water holder for a tea service," shown in Fig. 443, F. Hofmann, *Das Porzellan der europäischen Manufakturen im XVIII Jahrhundert*. Made in Vienna, 1725, it is of the same general form, but very elaborately modelled and richly decorated.

ARGYLES. A curious and unusual type of ceramic food warmer whose source of heat, unlike a *veilleuse*, is not a flame, but hot water, is the argyle, sometimes called a gravy warmer. It is similar in shape to a coffee-pot, with a long curving spout and a handle. The characteristic feature is that a separate unit, for the liquid which is to be kept warm, is set into the pot so as to be heated by the hot water below. Thus, it is related functionally to the Yung Ch'eng wine-pot mentioned above.

One such piece is pictured in Plate II (1), R. G. Mundy, *English Delft Pottery*, where it is described as "an Argyle (Liverpool Delft), with Container for Hot Water to keep Contents heated." The loop handle and spout are on opposite sides of the pot. Prof. F. H. Garner, *English Delftware*, speaks of Delft argyles made in the XVIIIth century (p. 19).

A similar Wedgwood argyle, in the collection of the Old South Meeting House, Boston, is shown in *Old Wedgwood*, No. 10 (1943). It is described (p. 21) as a "cream color

argyle or gravy-warmer labeled an 'Herb Steeper' . . . used for herb tea by Abigail Adams, wife of John Adams, second President of the United States." It is stated (p. 113) that this argyle, "named after the fifth Duke of Argyle," is an "invention attributed to Wedgwood who pictures one in his catalogue in 1774."

Another Wedgwood argyle, about 1810, is pictured in *Old Wedgwood*, No. 10, p. 41. This differs from the two mentioned above in that "The handle is at right angles to the spout as in the drawing in the 1774 Catalogue and the design is blue-printed and Oriental in character" (p. 114), and also it has a projecting opening on the side opposite the spout, for pouring in the hot water. The drawing referred to is Fig. 8 in the 1774 Wedgwood Catalogue of Queen's Ware (reprinted in *Old Wedgwood*, No. 9 (1942), p. 111), which describes these articles as "Gravy cups, with Water Pans" (*ibid.*, p. 111).

WARMING PLATES AND BOWLS. Another group of flameless ceramic food warmers consists of the plates and bowls, of porcelain or pottery, with provision for keeping food warm by use of hot water or hot sand. Several of these ancestors of the *veilleuse* came from the Far East between the XVth and XVIIIth centuries.

A Chinese warming plate from about 1780, very similar in design and appearance to a baby's warming plate of to-day, is in the Victoria and Albert Museum. This 12-inch double plate has at its edge a projection with a hole for putting in the hot water. There are two small holes at the sides of the projection which suggest that originally there was also a cover on a hinge. The decoration is polychrome flowers on a white ground.

In the British Museum, London, there is a pottery warming bowl from the Chia Ching period (1522-66). About 6 inches wide, it is shallow and has a double bottom. The base has a small hole in the centre, presumably for pouring hot sand into the hollow space inside. A similar bowl, of *cloisonné* enamel of the same period, is in the collection of Mr. Soame Jenyns of London.

Another such warming bowl, somewhat deeper, is in the Victoria and Albert Museum. It is of Ming porcelain, perhaps from the XVth century, and is decorated with blue painted design in the linear style (Plate 93-b, W. B. Honey, *Ceramic Art of China*).

Cox, *Pottery and Porcelain*, Fig. 723, shows a similar piece which he describes as a "Ch'u-chou yao hot water bowl, made with shallow concavity at top and a hole in the bottom so that it can be filled with hot water to keep rice or other food warm."

A somewhat different flameless forebear of the *réchaud* comes from the mid-XVIIth century in the transitional period between the Ming and Ch'ing dynasties. Made for export to the Near East, these are large plates, about 15 inches in diameter, with two close concentric ridges on the base; the resultant groove enabled the plate to fit snugly over a hollow stand that, presumably, contained hot sand. One such plate (without the base), decorated in underglaze blue in bold design, is in the British Museum; others are known in red and green underglaze.



Fig. XVI. Food Warmer. Pesaro (Casali and Caligari. 1770-8c. Victoria and Albert Museum.



Fig. XVII. Food Warmer. Treviso Museum.

PERFUME BURNERS. Certainly a porcelain perfume or incense burner (*brûle-parfum*) is not in the food warmer family. However, they often function in the very same manner, with the perfume jar set above a pedestal in which is a burner. Despite their basic differences in form, already mentioned, the term "perfume-burner" has, in at least two instances referred to above, been erroneously applied to food warmers. It therefore seems relevant to call attention to a few specimens.

In the Victoria and Albert Museum there is one, called a "pastille burner," of Höchst porcelain from 1780-85. A small urn for the flame is set inside a very open four-legged pedestal; another small urn for the incense rests on top. The complete piece is about 8 inches high. It is slate-blue and gilt, with a painted bust in grey on the top urn. A piece from Höchst, 1775, identical in form, but of undecorated white glaze, is shown in Fig. 126-c, *Das Höchster Porzellan*, *supra*.

Another so-called "pastille-burner" in the Victoria and Albert Museum is of German porcelain, 1775, decorated at The Hague. It is smaller than those from Höchst, and its pedestal has three legs; the decoration is pink flowers and gilt on a white ground.

Quite different in form is the piece from Ludwigsburg, shown in Fig. 1014, Otto Wanner-Brandt, *supra*. This *brûle-parfum*, about 12 inches high, is ornately modelled, with garlands in relief and rococo medallions, and decorated with coloured birds. Another perfume burner is shown in Plate 52, Georg Lenz, *Berliner Porzellan*.

* * *

Now, a few words of caution for unwary buyers of *veilleuses*. There are three types that will add little to a collection.

1st. *Veilleuses* are being made to-day in France and Portugal. These are frankly sold as modern pieces by reputable shops. Many buyers will find them decorative as ornaments; but as collectors' items, only time will tell.

2nd. Many copies of old pieces are being made in France to-day and, regrettably, all too often sold as originals. They may be bought from some dealers in modern ware in the Rue Paradis, Paris, and from shops throughout France, as well as in London and New York. A great many find their way to the stalls of the week-end Paris Flea Market, where many a tourist is duped by the contrived shabby environment. These reproductions are usually ornate colourful pieces with much eye appeal. The unscrupulous dealers explain their occasional "mint" condition by some tale that they have remained untouched for generations in the cabinet of a relative. Some copies, on the other hand, simulate antiquity, with scarred edges, faded gilt, and accumulated dirt.

3rd. The most insidious frauds are the "half-fakes." Here the impostor has purchased some undecorated cream-coloured pieces 50 to 100 years old, which in their day were ordinary household ware or factory rejects, and now are purchasable throughout France at a nominal price. They are being painted to-day with designs from the old models. Thus, the faker can, with half-honesty, say, "This is really an antique piece from about 1850."

Be on guard against "assembled" pieces, i.e., instances where one unit has been broken or lost, and a substitute provided. The cover of a teapot may be of different ware or with dissimilar gilding, even a poor fit or a wrong shape. The base under the pedestal may be a substitute that has no relationship to the rest of the piece except that it fits. Even the teapot itself may not be the original mate to the pedestal. On the other hand, do not be too disturbed about a missing *godet*. Although original matching *godets* are obviously desirable, many fine *veilleuses* (even some in museums) lack this part or merely have a simple white pottery replacement.

In conclusion, it may be observed that many neophyte ceramic collectors too often are intimidated by high prices and, in whatever field they embark, are soon lost in a quantity

of objects as countless as their quality is varied. What they would like to collect is some article of old porcelain or pottery that can combine reasonable scarcity to whet the beginner's searching impulses, low cost to tempt the average buyer, sufficient attractiveness to gratify normal æsthetic instincts—and even the fillip of possible increase in value. Perhaps their answer is the all too unfamiliar *veilleuse*.

Addenda to Parts I and II (February Issue).

It has come to my knowledge, since I wrote that the most prized *veilleuses* of Jacob Petit, the *personages*, were not represented in any museum or book on ceramics, that there is, in fact, an almost identical piece to Fig. IX, but with the small teapot square instead of round in the Musée Ceramiques de Rouen, and it is illustrated in Emil Tilman's *Porcelaines de France*, p. 144 (APOLLO, February, p. 39).

In addition to the written discussions on the subject of ceramic food warmers in *Old Wedgwood*, there are several references to *veilleuses* in George Savage's *Porcelain Through the Ages* (Pelican). (APOLLO, February, p. 37.)

There are a few lithophanies in addition to the porcelain and other food warmers found in France and New York (APOLLO, February, p. 39).



THE WEDGWOOD SOCIETY

Sir George Barnes was unanimously elected chairman of the Wedgwood Society when it was formed at a General Meeting on February 2nd. The objects of the Society are to further the study of early Wedgwood wares and to publish the results of researches in this field.

After the meeting there was a discussion on the earliest wares of the Whieldon and Whieldon-Wedgwood period. Evidence for dating these, produced by Mr. Tom Lyth, the Society's archivist, included Josiah Wedgwood's manuscript Experiment Book, which had been brought from the Wedgwood Museum at Barlaston. There was also on view a group of these wares, and shards excavated from the Fenton Low site.

The future programme of the Society will include papers and discussions on creamware, the basalts and other early bodies. There will also be visits to private collections. The secretary is Miss Claire Evans, 27, Thurlow Road, London, N.W.3.

SIR WALTER FLETCHER EXHIBITION AT THE OHANA GALLERY

Some of us have grown a little terrified at the idea of the leisure-time painter, the unprofessional, the amateur. But a Sunday painter need not necessarily mean someone who desecrates the sabbath by a conscientious avoidance of draughtsmanship; and art-lovers who, like Browning, "love to see a butcher paints, candlestick-maker who acquaints his soul with music" can start with Sir Winston Churchill, Viscount Alexander, or Field-Marshal Auchinleck. An exhibition to be held in March at the O'Hana Gallery reveals another of these busy public men as an artist of very considerable range and talent, for Sir Walter Fletcher, M.P., is having a one-man show there opening on March 10th. Business, pleasure, and public affairs have taken Sir Walter to many parts of the world, and his brush has caught their especial quality. Corners of France or Italy stand next to scenes of India, Malaya, China. The view across the harbour from his office in New York; the lane outside his house in central China, moored sampans along the river at Singapore, the boats in Concarneau harbour, a field of poppies near his Hertfordshire home: everywhere the challenge of the picturesque or a chance effect of light can set him working at this hobby which he pursued with a daring that any professional artist might well envy. It will be fascinating to see a complete showing of these many paintings which somehow have been fitted into the interstices of what must be a very busy public and business life.

H. S.

SOME MODERN POTTERY

BY VICTOR REINAECKER

THERE seems to be a general revision of our attitude to the various arts; and men and women everywhere are seeking to recover their instinctive delight in practising and appreciating the handicrafts. This revival is by no means confined to this country, but has manifested itself in many European countries. In Denmark, Sweden and Austria, to name a few, there is a marked interest and activity in all the handicrafts. A number of interesting examples of the modern potter's art are to be found in the Eileen Young Collection.

The art of fashioning and decorating for use and for ornament the materials of the potter is almost as universal and as old as Man himself, and may be regarded as his way of participation in the deepest rhythms of nature upon which it is so intimately dependent. The impulse of the ceramic artist may indeed be identified with Man's earliest attempts at artistic self-expression. So that in a people's ceramic achievement may be read the probable story of their culture and their practical needs and aesthetic aims.

Although it may be fairly generally appreciated how important to the potter are the gifts of sound artistic instincts and good craftsmanship, which equip him with the ability to throw and shape his bowl or vase, or to model a figure, it is not sufficiently realised how essential it is for him to study the natural properties of the materials which constitute the body and the glazes used in hard-fired pottery and porcelain. It is impossible for the uninitiated to appraise adequately the skill and patience required to manipulate and adapt these in their proper proportions and various combinations, and to grasp the need for analysing carefully their chemical constituents and attributes, and methodically noting all the remarkable changes, the refractory tendencies, and the strange inconsistencies which may take place under the varying conditions of heat and stress, and the chemical and other reactions which can occur in the kiln. But when all these factors are duly considered and understood, and one remembers finally the uncertainty of the control of the fire—that most fickle and tantalising of all the elements with which the potter has to contend—the wonder is that so many good specimens survive the ordeal; and it is surprising that any piece ever reaches finality in the form intended and desired by its maker. Even the modern gas or electric kiln is not entirely immune from unforeseen variations in temperature and pressure which will affect the result. The experienced potter knows, and only he can fully realise, how important is the drudgery work, and that it is only by long and patient study and intricate research, widely sought

knowledge, persistent trial and repeated experiment, combined with the inspired gifts of genius and sound craftsmanship, that real and permanent success can be attained eventually.

The glazes of handmade pottery, unlike those of commerce, are compounded of wood ashes, and powdered rocks and earths. The wood ashes, like artists, are temperamental and very definite in their affinities and aversions. Some are more ardent and like to be fired in the hottest parts of the kiln; others prefer the cooler corners. All the idiosyncrasies of the materials must be studied in order to use them with any degree of success. They repay humouring by imparting delicate shades of colour to the glazes, which vary from pale gold to celadon green, and, by the addition of iron, from black to coral red. If a pot is to be decorated with brushwork painting, it is applied either under the glaze or on the surface of the unfired glaze. The great potter, Gubbio, once wrote on the subject of kiln-firings: "After man has done all that man can do, one is forced to the conclusion that there is the finger of God in it."

It has been said that nobody can remain sane without using imagination; but how few of us can materialise our fantasies! To do this is the function of the craftsman in society; and our participation by enjoyment of the result is his reward for the self-discipline he has had to practise in order to create. He must somehow achieve the difficult task of marrying art to science. He must combine mental effort with manual skill, and patience and perseverance with imagination and resourcefulness. But whatever be the qualities of his imagination, he must get on good terms with his materials and with his kiln; otherwise the children of his fancy will be stillborn. For instance, in order to fire the blue and purple Chun glazes and the celadon greens, it is essential to be able accurately to control the atmosphere in the kiln, since they need for their development less oxygen and more carbon compounds than is normally present in the air. Without this control, these glazes are only produced by rare and happy accidents.

Unfortunately, it needs to be said that, concurrently with the present-day healthy revival in all the handicrafts (which is reminiscent of the Morris Movement of the XIXth century), there is evidence of a deplorable form of activity which can perhaps best be described as "whimsy," affected and retrograde. Pottery is too serious an art to be regarded merely as the opportunity for novelty-making. Our own day of extreme individualism is producing unique results in the ceramic field, just as it is doing in the realms of the other arts. Instead of religion fostering a reverence for forms of ritualistic symbolic use, the secular needs of our modern pagan civilisation afford opportunity for the contemporary potter to follow a diversity of personal aims. Pride and the predatory impulse have worked their inevitable havoc, and we get isolated cases of ceramic stupidities and futilities; but a truly serious impulse, to which Wordsworth's epithet "natural piety" might well be applied, seems to be responsible for by far the most widespread sincere and interesting endeavours.



Fig. I. LUCIE RIE. Stoneware, sgraffito through green glaze. Ht. 8½ in., max. diam., 10½ in., min. diam., 6 in.

Fig. II. CHARLES VYSE. Stoneware, with ochre brush decoration over white slip. Wood ash (evergreen) glaze. Ht., 10½ in.

SOME MODERN POTTERY

A pot, being in essence the fictile realisation of a thought, needs to be both seen and touched for complete evaluation. Broadly speaking, therefore, the two interacting sources of aesthetic appeal of all ceramic wares are firstly the *visual* and secondly the *tactile*. "Open your eyes and feel every surface," is the advice the potter should give to his patron. "The moods and feelings expressed in these pots are not to be described in words, but are to be experienced in seeing and handling." Regard the present condition of the piece as it is, and employ it as an element of charm or beauty in its own right, or, if appropriate, in some interesting position in relation to its surroundings.

There is a widespread healthy feeling, both here and abroad, that "one of the urgent problems today is to find a rightful place for craftsmen in our industrial society." But certain of the most ceramically minded of the would-be patrons of the modern potter are a little suspicious that some of them have elected to escape into the past rather than dare to break new ground and attempt original forms and decorative motives. For assuredly there are many interesting ideas and possibilities still open to the ceramic artist. The first-rate craftsman of adventurous disposition will never lack the initiative to break new ground. No society can be regarded as healthy unless it offers outlets and opportunities for the creative artist and craftsman to earn a livelihood. On the one hand, the art-patron's palpable duty is to make appropriate demands upon the imaginative skill of the artist; but, as a complimentary gesture, the artist should meet the legitimate demands of his patron without abusing or exploiting the unprofessional trust reposed in him. The belief of the patron in the artist's professional integrity should result in the happiest relationship between the producer and the consumer of artefacts. While, therefore, the creative artist needs to be imaginatively and technically adventurous, he should never be an adventurer in any derogatory sense of the word. For him to break new ground is his privilege and is to be applauded, but for him to commit any breach of artistic integrity is, of course, odious and to be condemned. For to do this is surely an unworthy abuse of patronage. Furthermore, as has been truly said, the handicraft creator must produce something which cannot be as well done by machinery, "something which at the same time the public wants and can afford to buy."

One of the most gifted and original of contemporary potters is Lucie Rie; and a number of her most fascinating achievements are in the Eileen Young Collection, which also contains examples of the work of Hans Coper. Lucie Rie's spirit of adventure exhibits itself in original and lovely decorative pieces which are sometimes only partly foreseen, but are none the less intriguing and fascinating for all that. This is not to say she cannot, and does not, produce standardised sets of tea or coffee services at will and to order.

In the Eileen Young Collection is a fine vase by Charles Vyse (Fig. II), which is one of his most successful adventures; it combines exquisite shape with a calligraphic decorative motive upon an intriguing "slip" of the very highest order, giving the piece a unique delicate beauty.

All simple ceramic wares may be described as either "static" or "dynamic." These two types are, of course, to be found wherever the ceramic arts have been practised.

Lucie Rie's vase (Fig. I) is clearly "static"; while other pieces in the Eileen Young Collection, which suggest floral or marine inspiration, may be described as "dynamic," by virtue of their distinct feeling for the life of natural things. The shape as well as the decoration of Vyse's vase (Fig. II), brings this piece within the "dynamic" category.

An example of a "static" shape rendered "dynamic" by means of decoration, consisting of an ingenious method of shallow cutting into the body, bestowing an interesting effect of swirling movement, is a 6½ in. vase by Paul Barron (Fig. III). In this instance, a further intriguing visual and



Fig. III. PAUL BARRON. Earthenware, painted, with incised details. Ht. 6½ in.



Fig. IV. KATHERINE PLEYDELL-BOUVERIE. Earthenware, wood ash glaze with iron splashes. Ht. 3 in., diam. 4 in.

Fig. V. BERNARD LEACH. Earthenware, wax resist decoration. Ht. 3¼ in.

tactile effect results from the way in which the cutting accentuates the different thicknesses of the glaze and effectively enhances the varied surfaces of the design.

It is not surprising that the Eileen Young Collection should include several specimens of one of the pioneers of ceramic revival in England, Katherine Pleydell-Bouverie (Fig. IV). There is also included an interesting and characteristic early pot made by Bernard Leach (Fig. V). His work exhibits the finest influences of Far Eastern ideals for ceramics. Leach started in 1920 the now famous pottery centre in St. Ives, named after him; and his influence has been world-wide. He helped to found the National Folk Museum. A number of England's most promising younger ceramic artists owe their inspiration and their technical training to the St. Ives Centre.

An artist, in whatsoever medium he works, may find in himself the power to express his own individual discovery of beauty within the limits of accepted forms by a revitalisation or reanimation of them. Then the effect upon observers will be comparable with that produced by the discovery, at the marriage in Cana of Galilee, that the familiar water-pots were filled with wine. But another type of artist will feel that the traditional and accepted conventions do not seem to him

adequate for the expression of his vision, and that any attempt on his part to standardise form in the light of the achievements of the past would only be to prejudice the inspiration of the future. Within the world of the handicrafts, there is today a bewildering variety of knowledge and inspiration derived from all ages and countries; and the process of selection, digestion and personal integration is the problem of every artist with the will, the discretion, the taste and the capacity to press the claims of fine craftsmanship upon the attention of the community. Originality in the arts, as in life, does not consist in the wholesale, silly, and unbecoming repudiation of all tradition, but rather in the grateful acceptance of what the past, rightly adapted, may contribute to the work of the present day. Tradition should always be expressed anew in every age; for each age has needed to be adequately nourished by it in putting out its own fresh shoots of full life and awareness. To repudiate the wisdom of the past, therefore, is to rush forward to a catastrophic future. Every sincere artist will draw the inspiration for his art from the fountain which flows from the past. In doing this in sincere humility and gratitude, he will release, also, the future that is waiting to be born in every truly creative moment of the present.

THE COURT OF CHIVALRY

BY H. T. KIRBY

What Were the Arms in Dispute?

THE recent revival of the Court of Chivalry was the occasion of much medieval pageantry and it duly received many excellent press comments. From the purely heraldic angle, however, we were not a little concerned to find that—after all the columns of printer's ink expended on the Court and its findings—no one ever bothered to tell us the nature of the arms in dispute. That they were those granted to Manchester City we all knew, but there seemed to be a conspiracy of silence to prevent us from knowing their composition. Did lions ramp on the shield? Were dragons a part of it? Or did the College of Heralds find some mundane charge illustrative of the city's cotton industry? In view of this uncertainty we think it might be worth while to say a few words about the make-up

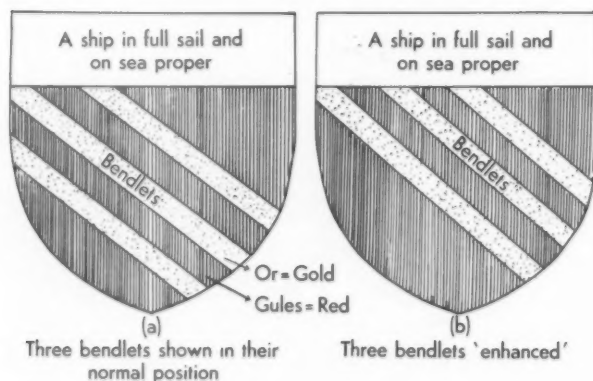
higher position than that normally occupied. It can best be understood by the diagrams reproduced: if the bendlets were placed lower than their usual position the word "abaised" would be used. Historically, too, these bendlets are important, for they were taken from the arms of Grelley, a family early concerned with Manchester as feudal lords.

Apart from the bendlets on the field, the chief (the upper part of the shield) was also charged. In the words of the blazon it bore "a ship in full sail and on sea proper." Since no details are emphasised the herald can draw what pattern of ship he chooses, and, since the word "proper" appears, he may colour it according to what he conceives to be its normal hue. The whole composition makes a not unattractive coat, although perhaps a trifle unbalanced by the "enhancement" of the bendlets.

At first sight the crest looks quite ordinary, being apparently a terrestrial globe, but closer examination shows that it is charged with "seven bees." Mr. Fox-Davies suggests that this can only mean "world-wide industry," which we agree is an explanation both logical and satisfying. In the fashion of heraldry the bees are treated so that each one approximates the size of a continent! The crest rises from "a wreath of the colours," and to those to whom the term is new, it should be explained that a "wreath" is a silk skein, twisted into six segments, the "colours" implying that the segments are tinctured with the principal "metal" (gold or silver) and the principal "colour" of the shield—these are, of course, used alternately, commencing with the metal.

Supporters, when granted, were a "lion guardant" on the sinister side, balanced by an "heraldic antelope" on the dexter, the latter beast being taken from the Beauforts. The lion wears—rather uneasily—or at the best, ungracefully—a mural crown. Such a crown is "masoned," or composed of bricks, the lines of the mortar always being shown. Of the antelope we can only say that it is as much unlike its zoological counterpart as can well be imagined. It has awkward-looking antlers and its unprepossessing face is not improved by the ugly horn which projects from its snout. It is perhaps as well that it is blazoned as "chained"! Each animal is charged on the shoulder with the red rose of the Lancaster Duchy.

Finally, there is the motto. In "Concilio et Labore" Manchester chose wisely, and if its implications are carried out it must be both an industrious and a happy city!



of these arms, since it would be useful to those who have been following the Court's hearing.

Manchester received its Grant of Arms (we were told) on March 1st, 1842, and an additional Grant for the Supporters was made on the day following. The arms themselves were simple in the extreme (though not less interesting for that reason), and consisted of a red field bearing "three bendlets enhanced or." A bendlet is a diminutive of the bend, but unlike the bend it is never borne singly. It is the word "enhanced," however, which is unusual, for it signifies that the bendlets are transposed to a

CERAMIC CAUSERIE

THOMAS HUGHES, CHINA PAINTER

THE greater number of the men (and women) who decorated pottery and porcelain made in English factories during the XVIIIth century died leaving for posterity nothing but their handiwork. Some few are recalled by their initials or signatures on pieces that have survived the intervening centuries or that have been recorded at some time in the past. Again, others are known by name, but their work has not been identified and there are as yet no clear clues by which this may be done.

The name of Thomas Hughes has been known for some years to be that of a *China Painter*, but it has not proved possible yet to identify any of his work. Certainly, there is a mention in Chaffers (13th edition, page 780) of a saucer bearing a transfer-print signed "T. Hughes, fecit," but this may be no more than a coincidence in names. Some few incontrovertible facts regarding the history of the man have come to light and one further important one, hitherto unrecorded, will be given here.

Mr. A. J. Toppin, M.V.O., *York Herald*, stated as long ago as 1933¹ that Hughes had taken two apprentices: John Gabriel Jorney when at Clerkenwell in 1749, and James Bouskell when at St. Pancras two years later. In 1937, Major W. H. Tapp, M.C., contributed a lengthy paper, devoted to Thomas Hughes, to the English Ceramic Circle.² After an initial confusion with a clockmaker who was one of many contemporary namesakes, Major Tapp recorded the following:

"Thomas Hughes, decd., letters of administration, granted fifth day of December, 1758, of all singular, his Goods, Chattels, and debts, late of the Parish of St. Pancras, in the County of Middlesex, to Mary, his Widow."

At the time that the above was reprinted there was no certainty that it referred to the Thomas Hughes under discussion, but Major Tapp, without disclosing the source of his information, stated that a Thomas Hughes "was living in St. Pancras up to 1758, when he died and was buried either on March 22nd or May 4th, at the advanced age of 72. . ."

Confirmation that the latter was the correct date has come to light in the following brief paragraph, reprinted now for the first time. It is taken from the columns of the *General Evening Post* for Thursday, May 4th, 1758 (No. 3830):

"On Sunday died Mr. Hughes, a China Painter."

This tantalisingly short sentence tells little enough, but it does show that Thomas Hughes enjoyed sufficient fame at his employment to be accorded the distinction of being termed "a China Painter" in a newspaper obituary. In addition, it makes it appear most remarkable that his work should have remained undiscovered.

A DECORATOR OF WORCESTER

An unnoticed reference to John Donaldson, the artist who is best known for his signed work on Worcester porcelain, occurs in James Boswell's *London Journal*.³ On March 4th, 1763, Boswell noted:

"Donaldson the painter drank tea with me. He reminded me of former days at Edinburgh, when he drew Johnston's picture in the Lawnmarket, where my friend then lived and where I could wish he still had lived, rather than down in Don's Close; though indeed his having an agreeable buxom landlady and having a view of the Lomond Hills from his windows are very great inducements. Donaldson is a kind of a speculative being, and must forsooth controvert established systems. He defended adultery, and he opposed revealed religion. I could not help being much diverted with his abusing Edinburgh and saying it was a place where there was no company. However, he observed very justly that there is a degree of low cunning and malevolence amongst the vulgar, and a want of humour and spirit. As also, amongst the better sort a deal of ill-bred coarse raillery and freedom of abusive speech."

John Johnston of Grange, Dumfriesshire, was a contemporary and close friend of Boswell's, and it was for him that the entertaining *Journal* of the London jaunt was written

¹ *Transactions of English Ceramic Circle*, Vol. 1, 1933, page 32.

² Published in 1939. *Ibid.*, Vol. 2, No. 6, page 53.

³ *Boswell's London Journal*, 1950, pages 210-211.

originally. The painting or drawing of him by Donaldson does not appear to have survived the passing of the years.

THE ARTS OF THE T'ANG DYNASTY

The exhibition of "The Arts of the T'ang Dynasty," now open at 4, St. James's Square, covers a wide range, and includes objects made of pottery, stone-ware, jade, silver and bronze. The dynasty spanned a period of about three centuries, from 618 to 906 A.D., and it has been agreed by acknowledged authorities that Chinese civilisation reached its highest level of culture during that time.

Outside of the Far East the tomb-wares are still probably the best known of the T'ang pottery productions, and of these the life-like figures of horses are appreciated most widely. The splashed-glaze vases and dishes and other pieces with white slip or coloured decoration are of greater rarity, and a representative series of them has been gathered together for this display.

The small pottery figure illustrated here is a striking example of the foreign influences that even then affected the art of the Chinese potter. At that early date the Chinese were trading actively with the Near Eastern countries—India, Persia and Mesopotamia. This seated man, with his obviously un-Oriental features and coiffure, clearly shows the source of his inspiration, and other pieces again demonstrate that their design has been affected, less consciously, from as far afield as Byzantium and the other cultural centres of the Eastern Mediterranean.

The exhibition is organised by the Oriental Ceramic Society, and remains on view throughout the month, until March 30th. The Society announces that H.M. the King of Sweden has consented to become its patron, and His Majesty has loaned a number of important pieces from his collection to this present exhibition.

AN APOLOGY

Attention is drawn to a misprint in the *Causerie* of June, 1954. In this, it was stated that the volume entitled: *A Copy of the Poll for a Citizen for the City and Liberty of Westminster* referred to voting that took place in 1747. In fact, it took place between November 22nd and December 2nd of the year in which the book was issued: 1749. Mr. H. Rissik Marshall, on page 22 of his newly published work on *Coloured Worcester Porcelain*, quotes the important new reference to James Giles, together with the misprinted date given in the *Causerie*, and it is to him principally that an apology is due. Every care is taken in manuscript and in proof to check dates and other information, and it is to be hoped that any further errors that regrettably may elude the compiler of these notes will not be perpetuated by quotation.

A WARNING

IF in his studie he hath so much care
To hang all old strange things, let his wife beware.
John Donne (1572-1631)
GEOFFREY WILLS.

NOTE.—Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, *APOLLO Magazine*, 10, Vigo Street, London, W.1.



Pottery figure of a seated Armenian (?) with a bird in his right hand. T'ang Dynasty. Height 6.7 in. Collection of Mrs. C. G. Seligman.

APOLLO

CHELSEA MOONS

Sir,

You were kind enough to agree that an illustration of Chelsea Moons might be of interest to some of your readers. The dish shown is 9 x 8 in., and is now 200 years old. There must be some technical difficulty in reproducing this most attractive feature of Chelsea in print otherwise illustrations would have appeared before. The "moons" have been attributed to the uneven distribution of glass frit, or to air spaces. The size of the larger moons seems to rule out the air space theory, as these are wider across than the thickness of the dish. Moreover, there are distinct depressions over some of the moons, and if air spaces were responsible one would expect just the opposite.

The beauty of Chelsea is not only glaze deep; unfortunately the pieces on view in the public collections are only lighted superficially. It might help if, say, one of a pair of plates or

dishes were lit up from behind. After all, these translucencies are not a mere technical help for identifying Chelsea, but an integral characteristic of the red anchor period.

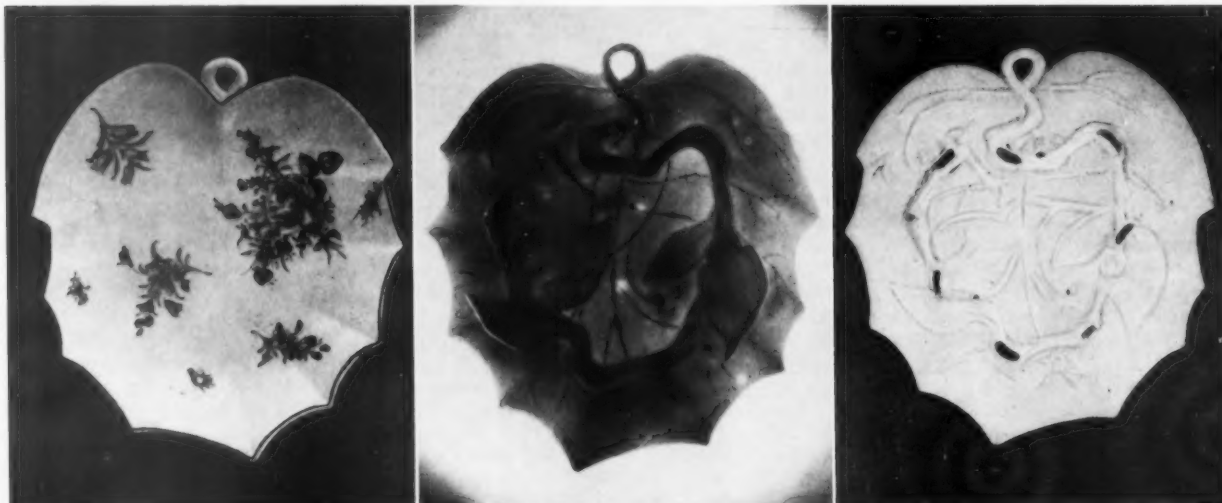
The dish reproduced here is from the Yoxall collection and is, no doubt, the one Sir James Yoxall described in *ABC About Collecting*. The floating-in-space effect of the decoration is typical of the period and full of careless rapture.

The reverse of the dish may prove of some interest to readers. Am I right in thinking the design in keeping with silverware by Nicholas Sprimont, who was in charge of the factory from 1747 until 1769? Have any of your readers knowledge of a silver replica?

Yours faithfully,

PERCY W. HUNT, Hon. Sec.

Ministry of Health Art Club,
Room 432, Chesham House, Regent St.,
London, W.1.



JOHN ECCLES & CO., LIVERPOOL

The reference by your contributor, Mr. Geoffrey Wills, in your February issue to the almost forgotten pottery of John Eccles & Co., Park Lane, Liverpool, must arouse considerable interest. The existence of this pottery, however, has long been known through an advertisement which appeared on July 16th, 1756, in Williamson's *Liverpool Advertiser*, and was recorded by Gatty (*Liverpool Potteries*, 1882, p. 22). The wording of this is the same as that of the advertisement which appeared a few days later in the *London General Evening Post*, which has been discovered by Mr. Wills, with the substitution of "Liverpool" for "London."

There was only one pottery in Park Lane. It is shown on the map of 1769 on the right-hand side going south, on land adjoining the White Ropery, the site now partly occupied by the Wapping railway goods station.

How long John Eccles & Co. remained we do not know. Ten years later, the pottery was in the occupation of Richard Thwaites and Robert Wilcock, potters, who in the following year were offering it on a ten years' lease, evidently without success, for shortly afterwards the offer was repeated "with a good assortment of earthenware," and we learn that the partnership had been dissolved.

James Pennington, the eldest of the brothers, now took it on and for the next five years, under his management, it became one of Liverpool's porcelain factories. In 1772 or thereabouts, Pennington left and the works were taken over by James Okell, a maker of creamware. His tenancy was of even shorter duration, and we find him trying to dispose of the remainder of his lease in 1773, probably on account of ill-health, for he died in January, 1774. The new owners, Messrs. Rigg & Peacock, were also makers of creamware, but they lasted little longer than many of their predecessors. In 1777, the *Liverpool Directory* shows the premises in the occupation of David McCreary, described as "Potter—and Victualler." This was evidently a portent. In 1780 the site was occupied by a brewery.

The "black earthenware" advertised for sale by the Eccles

firm must surely refer to ware of Jackfield type, which there is every reason to believe was made in many centres, including Liverpool. Woods & Co., a firm of potters near the Infirmary, were advertising "black mugs" in 1756; and Sadler's Note Book, among interesting comments on the proper use of manganese in producing a good black, praises the particular methods employed by "Edward" (Edward Chaffers, brother of Richard, and later the owner of the mug works).

By "white earthenware" a reference to saltglaze is probably intended, since this term (or "white stoneware") was the one in common use in the XVIIIth century to describe what we now call saltglaze. We may instance Samuel Gilbody, referred to in a conveyance dated 1737 as a dealer in white earthenware, which he probably made at his Shaws Brow pottery. That these two terms were regarded as synonymous may be inferred from the announcement by Messrs. Randall & Gorton on April 8th, 1757, which stated that "at their Chester White-ware Manufactory, they sold all kinds of white stone or flint-ware, made at their works, etc.," and again we can refer to the advertisement in the *Liverpool Advertiser* in 1761 by John Dunbabin, offering to supply white stoneware. Even as late as 1855 we find Mayer (*History of the Art of Pottery in Liverpool*) referring to the well-known Liverpool saltglaze "Plumper mug" as "made of the usual white earthenware."

That a reference to any form of creamware is intended is unlikely at this date (1756), which is some four or five years earlier than the appearance of Wedgwood's marketable product of that name. Even more unlikely, we venture to suggest, is the idea that either Sadler or Eccles were decorating pottery by transfer prints at this time. Sadler's tile printing experiment was not made until some days after the appearance of Eccles' advertisement (July 27th, 1756), and for the next two years his time was fully occupied in printing tiles. Apart from this work, it is doubtful whether any transfer printing on either pottery or porcelain was done at Liverpool before the middle of 1757, the date of the Liverpool engraver Jeremiah Evans' advertisement.

KNOWLES BONEY

EVENTS IN PARIS

JANSEM. *La Famille du pêcheur.*
Galerie Charpentier.



THE Galerie Charpentier has entitled its February-March exhibition "Découvrir": it groups one hundred and forty painters, mostly totally unknown, and represents a praiseworthy initiative. Admittedly the general impression is that a number of well-known painters, old and young, have put forward the names of pupils or disciples, and so we have a large panorama of styles with which we are already familiar; but this does not mean that the exhibition is disappointing in itself, for a showing in an important gallery may well prove the encouragement which some young painters need. It may help them to find themselves. There is very nearly "everything," from abstraction and naïve work to lyrical reality and the statuesque. The seascapes of Vincent Fay and Michel Henry were excellently done, but one would need to see more than one picture by an unknown painter before one could safely open the tap of enthusiasm. The exhibition includes one or two young painters already slightly established, whose presence is intended to encourage the others—notably Papart, Chervin, Jansem and Agostini. The figure work of Jansem and the beautifully modulated colour of Agostini's still-lives show that the early promise of those painters is being more than fulfilled, but the Paparts, this time, were disappointing.

The Maison de la Pensée Française shows a group of Spanish exile artists, mostly as unknown as the painters in "Découvrir." The Gauguin-inspired wood carvings of Juan Pie have great feeling and craftsmanship, and the warm-toned still-life of Peinado also suggests an interesting artist who deserves encouragement.

The Galerie Drouant-David exhibits three Bernard Buffet paintings 25 ft. long on the subject "Horreur de la guerre." Buffet (whose intentions in the subject are not political) poses his familiar rather hermaphroditical figures in huge desolate compositions. It is the usual colour-shy graphism, plus a sombre red and yellow background which is more symbolic than harmonious. Buffet's powerful personality commands attention in these paintings, but one feels more and more that a psychiatrist would be better qualified than a mere art critic to explain the humourless work of this romantic post-war phenomenon. The Galerie Visconti shows his drawings on the same subject—violent, morbid caricatures with the force of spontaneity, but with little else. One has only to compare Buffet with his predecessors in this field to see how incomplete he is, how far away from the timeless collective-unconscious nature of great painting. Breughel was sadistic, too, but colour and the composition always dictated to the theme; Goya was as savage as Buffet, but his savagery was proportioned by a savage humour. In our own time, Lorjou has sometimes overdone the literary aspects of subjects too close at hand to be seen objectively, but his colour and handling of matter will always be there to impress future generations when the subjects themselves have ceased to count.

The Galerie Bernheim-Jeune has an important retrospective of the sensual drawings, mostly in 6B pencil, of another but very different desperate figure—Louise Hervieu. Such attachment to the pencil underlines, and perhaps not coincidentally, the literary nature of Mme. Hervieu's work: yet hers is the exception in this matter, for the "literary" values, far from weakening the picture, stress the inner life which distinguishes her work from that of other artists infatuated with physical beauty and *luxure*. Louise Hervieu, who died almost

forgotten a few months ago at a very advanced age, had that rare gift of forcing the spectator at once into the dedalus of her own subconscious.

The Galerie André Maurice exhibits the theatre *décor* maquettes and paintings of Bernard Daydé, the Galerie Stiebel the light, pleasant figure work of Kasiulis, the Galerie Ror Volmar the portraits of Maxa Nordau, the Galerie Alex Cazelles the astonishingly precocious landscapes and still-lives of a ten-year-old, Thierry Vaubourgoin, and the Galerie Raymond Duncan the satirical portraiture and caricature work of an English painter of twenty-two, James Jell, who has been influenced by van Gogh and Toulouse-Lautrec. The Galerie de Beaune exhibits the dynamic and attractive woodcuts of an abstract painter, Bozzolini. In addition, this gallery has just published an extremely well-illustrated study of Picasso's now famous carving "La Chèvre," with a commentary by André Verdet.

In the museum field, the Galliéra has an exhibition, "Regards sur la peinture contemporaine," which is yet another *salon* grouping some good paintings but no surprises. Despierre's tall study of a fisherman, with that statuesque taste for construction and for the use of planes which stems from cubism, especially from La Fresnaye, stresses the fruitful nature of those early XXth-century experiments when applied to figurative work. There are two coastal landscapes by Desnoyer with a deftness of colour arrangement worthy of Matisse, and a promising picture of figures in a country street by Montané: the fresco-like colours of this young painter are handled with great sureness, but his faces, allied with the turn which his style is taking, suggest a too imitative attachment to Campigli, who has led this rich Siena-inspired form of expression up a blind alley and whose followers are bound to encounter the same full stop. The exhibition also has two fine Rouaults, the resonant flowerpiece being especially good, and a figure by André Lhote which is a lesson in the essentials of painting—in form, in colour and in penetration of the subject. It is the fashion to-day to dispose of Lhote as a theorist who exhausts his understanding of painting in manuals for his numerous pupils and who paints savant banalities. Several years ago I quoted a well-known painter, in an interview, as calling Lhote *la peinture parlée*, and since then at least three French critics have made the phrase their own (it comes from the title of one of Lhote's books). Yet no comment could be less unjust, for Lhote the painter and Lhote the teacher are two sharply defined aspects of the same man, co-existing without the science of the one in any way weakening the creative poetry of the other. In the final analysis, it may well be found that Lhote is not far behind Villon, whose work his own often resembles.

The Petit Palais is showing a splendid collection of Courbets and the Musée Guimet an unusual and rare collection of sacred Tibetan tapestries.

R. W. H.

VIEWS AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, *Litt.D., M.A.*

THE Metropolitan Museum of Art made news again, although for reasons that are not wholly unmitigated pleasure. Its widely known and appreciated director, Francis Taylor, has resigned, effective June next, in order to return to his former duties at the Worcester, Mass., Museum of Fine Arts. Mr. Taylor's departure is an eloquent condemnation of a system that burdens an able man with an excess of administrative and financial duties, until his frayed nerves give way and he has to flee to the provinces in order to find the necessary freedom of mind for the resumption of his scholarly pursuits.

Baron Maurice de Rothschild has lent to the museum, for an indefinite period, one of the most luxurious Persian carpets in the world. It is a hunting carpet, as evidenced by its principal theme, and was probably made in the middle of the XVIth century for the Shah Tahmasp (A.D. 1524-1576). Dr. Maurice S. Dimand, Curator of Near Eastern Art, believes that it came from the royal looms at Kashan, which was famous from the XVIth to the XVIIIth century for its silk carpets, velvets and brocades. In Dr. Dimand's opinion, the subject and style recall the miniature paintings of Sultan Muhammed, the great court painter of the period, who probably designed this rug. It is well preserved—15 feet 7 inches long and 8 feet 4 inches wide—and decorated with hunting and garden scenes. There are 728 knots to the square inch, producing a texture approaching the quality of velvet. Rugs of this type and size were made only for the use of the royal court or as gifts to foreign rulers. In the centre of the carpet appear representations of Chinese dragons and phoenixes in combat; they are woven of gold and silver threads against a background of salmon-pink colour, which is furthermore enhanced by floral stems, palmettes and blossoms of many colours.

Last, but not least, the Metropolitan received its first painting by Salvador Dali—"The Crucifixion." It is a gift of Mr. Chester Dale, who is a trustee of the Institution and also known as one of the greatest collectors of Impressionists and modern French paintings in this country. In spite of its initial name, "*Corpus hiperubus*"—based according to Mr. Dali's explanation on Juan de Herrera's XVIIth-century treatise on cubic form—the picture is of great quality, and as Curator Rousseau noted tongue in cheek, "with very little surrealist eccentricities." "*The Crucifixion*" is more than six feet high, was executed by the artist last year only, and first exhibited in Rome, where the Vatican Radio described it as "a most significant creation of modern religious art."

Concurrently with the acquisition of a modern religious work by the Metropolitan, the Museum of Modern Art announced the purchase of an over-life-size bronze figure of "St. John the Baptist Preaching," by Auguste Rodin. Dating from 1878, it becomes, with the exception of some prints, the earliest work in the museum's collection. This is in line with that Institution's new policy of retaining and eventually acquiring classical art, i.e., a limited number of outstanding works from the later half of the XIXth century. It might be noteworthy to underline that Rodin's "St. John," when first shown in 1880, was denounced according to Alfred H. Barr, jr., director, "as too naked for a saint who was ordinarily clothed in a goatskin," and "as too awkward in pose." Other authorised casts of the "St. John" belong to the City Art Museum, St. Louis, and to the Luxembourg Museum in Paris.

The M. H. De Young Memorial Museum of San Francisco shows gouache paintings by H.R.H. the late Prince Eugen of Sweden; the display tours the foremost American cities, sponsored by the American-Scandinavian Foundation. Prince Eugen died in 1947. He was the uncle of the present ruler of Sweden, King Gustav VI Adolf, and the first member of the Swedish royal dynasty to take

up painting as his life work. Endowed with ample private means, the prince was also an enlightened patron of the arts, one of the most important art collectors in Sweden and responsible for much discerning encouragement given to contemporary Swedish painting. At his death, Prince Eugen bequeathed to the State his mansion at Waldemarsudde outside of Stockholm, which is now one of Sweden's greatest art museums.

His paintings are surprisingly good. In fact, had he not been born to such high station, he still would have made his mark as a professional artist. The *gouaches* on exhibit consist mainly of Swedish landscapes, which were the favourite subject of the princely artist. Their technique is solid, and the heavy, greyish skies effectively rendered. The painter masterfully recaptured the atmosphere of his native land; he interprets it with soul and great feeling for nature's majestic greatness. This is not so much due to a romantic trend, as has been said, but rather to a correct understanding of an environment that, like ours in America, can be subdued eventually, yet never tamed.

February 19th marked a milestone in the history of the De Young Memorial Museum. Coinciding were three major events: the opening of a new wing constructed on the main axis of the building; the inauguration of the Samuel H. Kress Collection of European Old Masters installed in three specially designed and equipped centre galleries in the new addition (APOLLO is going to feature a special article from this writer's pen, devoted to the Kress gift, in its coming June issue); and finally, the opening of a formal garden in the XVIIIth-century style presented by Mr. and Mrs. Roscoe F. Oakes to complement the French Period Rooms previously given by them to the museum.

These three signal events are indicative of the De Young's Museum spectacular growth, from its beginning in the Fine Arts Building constructed for the Midwinter Fair of 1893, to the largest Municipal Art Museum in the West.

The art market in this country has developed a comfortable firmness, and prices are distinctly on the upswing. This is not so much due to renewed local interest, as to the removing of currency barriers abroad and the corresponding "back-to-Europe" trend of art works. In a previous report to the readers of "APOLLO" I predicted the existence of such a latent tendency, which is currently materialising, largely owing to the unfreezing of British and Continental buying power. It is to be assumed that foreign competition will exercise a healthy stimulus upon our own collectors, who have had things their own way for far too long.



PEWTER

The Society of Pewter Collectors held their Annual Winter Meeting at Grosvenor House, Park Lane, London, on Saturday, January 15th, 1955.

At this meeting the retiring president, Air Chief Marshal Sir Frederick Bowhill, was succeeded by Mr. C. C. Minchin, who now becomes president for the ensuing two years.

Dr. R. Blake Marsh of Bedford was elected vice-president; Mr. W. J. Lester is the new hon. treasurer, and Dr. F. R. Gusterson was elected hon. secretary.

At the business meeting two new members were elected. It was decided to hold the summer meeting at Winchester in June.

During the dinner which followed, various members spoke, and Lady Bowhill replied to the toast for the ladies.

The address of the secretary is: Dr. F. R. Gusterson, 22, Offington Drive, Worthing, Sussex.

EVENTS IN HOLLAND

A galaxy of English paintings
at the Museum Boymans

JOHN CONSTABLE.

The Leaping Horse.

Exhibited at the Museum Boymans, Rotterdam.



THE fine art dealers in this country do not organise exhibitions regularly every month, because it would be impossible always to bring together a new collection of high quality within such a short interval. Moreover, they do not want to attract a large public of spectators, but a limited circle of interested collectors and connoisseurs. One of the Amsterdam dealers, P. de Boer, on the Herengracht, announces that he could find a collection of about forty pictures which have never been on view in the Netherlands. He shows a newly discovered Rubens, a landscape by A. Cuyp, an early Rembrandt and a small El Greco. Other masters include Jan Gossaert, Lucas Cranach, van Orley and a Madonna with the Child in a landscape by Adr. Isenbrandt. A special line of this firm are always the still-lives, which are represented this time by Pieter Claesz and Osias Beert.

Messrs. Frederik Muller, one of the two big Amsterdam auctioneers, will sell, in the course of this month, the estate of the late C. G. Vattier-Kraane. This collection comprises an unusually large number of masterworks from the Hague School and other XIXth-century Dutch painters. No fewer than twenty-seven Bosboom's, twelve Breitners, twenty Bakker-Korff's and eleven pictures by the brothers Maris will be offered, in addition to other fine objects of vertu and old silver plate. Three other well-known Dutch collections come under the hammer at the same time: old and modern works of art from the collections of C. H. M. Houben, F. L. Wurfbain and L. C. van Hoorn. A voluminous catalogue with many illustrations is in the press.

Fine furniture has been sold in the other Amsterdam sale-room by Messrs. S. J. Mak van Waay on the Rokin. A walnut Queen Anne knee-hole writing-desk realised £200; three Louis XV fauteuils brought the same price; four German chairs, XVIIIth century, with a very rich decoration, reached £160. £310 was paid for a small van Goyen and about the same amount for a tiny landscape by van der Heyden.

The main news with regard to exhibitions stands in the name of the museums. The Amsterdam Rijksmuseum will organise, under the auspices of the Council of Europe and Unesco, a large exhibition with the title "The Triumph of Mannerism in Europe from Michelangelo to El Greco." Loans will come from Austria, Belgium, England, France, Germany and Italy. The little-known international style in Europe from the period between the Renaissance and the Baroque will be demonstrated in pictures, drawings, prints, hangings, sculpture, precious metal, ceramics and armours.

The finest exhibition of this month is held in the Museum Boymans, Rotterdam. It is titled "English Landscape-painters" and has just been opened by the Ambassador of Great Britain, Sir Paul Mason. So far, only one British exhibition of any importance has been held in Amsterdam, some years before the last war; and shortly after the liberation Turner's *œuvre* was on view in Mr. Sandberg's Municipal Museum of Holland's capital. About three years ago "Le Paysage Anglais" was shown

in Paris, but this first exhibition on the Continent did not seem to give satisfaction. For that reason the British Council and the most prominent directors of English and Scottish museums took great pains to select very particular pieces for the show in Rotterdam.

Never before could Holland admire eight outstanding pictures by Richard Wilson, the great landscape-painter and contemporary of Gainsborough, who, on his part, is represented with ten works. Especially may be mentioned the charming portrait of Mr. and Mrs. Andrews, sitting in a landscape; this painting is still in the possession of descendants of the sitters. Other Gainsboroughs include "Going to Market" from the Iveagh Bequest, now in Kenwood House, "A Grand Landscape" from the collection of Lord Camrose, and "The Woodcutter's Return" from the collection of the Duke of Rutland.

The group of Norwich is uncommonly attractive with Old Crome: "Moonrise at the Mouth of the Yare," from the Tate Gallery, and the "View on Mousehold Heath" (Victoria and Albert Museum), which recalls Cuyp to mind. There are four further paintings by Cotman, and the following minor masters may be mentioned: Wootton, Lewis, Palmer, Stubbs, Ibbetson, Joseph Wright, Thomas Marlow, William Hodges and Ward. Bonington shows various aspects: views from Normandy, the surroundings of Paris, Italy, etc. Constable is extremely well represented with the famous sketch for "The Leaping Horse," from the Royal Academy, "Hampstead Heath" from the Glasgow Art Gallery and Museum, and a beautiful work which is in the possession of the Victoria and Albert Museum, together with twelve exquisite sketches by this important master. The Turner's are also well chosen—an early Arcadian landscape, the renowned "Evening Star," and views from Italy: Venice, Lago di Nemi; further, "The Old Chain Pier," Brighton, and later works in which Turner deals with the great problems of light.

Other museum news comes from the abstract front, and in most cases certainly no works of lasting value are to be seen. What is to be said of five abstract Americans of which one, named Acopley, fabricates "paintings" less than one inch wide and more than eight feet high? Or, for instance, wine-spots on blotting-paper, scratched with a pencil, arisen during a lunch-party and fully signed and dated. The catalogue ventures to call these creations sublime masterworks. Other exhibitions are of a better sort, as, for instance, the Piet Mondrian memorial show in The Hague or the Franz-Marc exhibition in Amsterdam.

A praiseworthy initiative has been taken by the Dutch art dealers' association. Lectures for the younger generation of dealers will be held, and museum experts will teach them, with the help of the original works of art in the public collections and objects from the depots of the museums. These instructive, practical lessons will give benefit to the trade and consequently to the buyers of art too.

H. M. C.

THE LIBRARY SHELF

AFRICAN ART

BY DARYLL FORDE

ALTHOUGH they had traded on the western coasts of tropical Africa for some 400 years, it was little more than half a century ago that Europeans began to penetrate the interior of West Africa and the Congo Basin. From then on, soldiers, administrators, traders and travellers brought back as curios many examples of the carvings made and used by the peoples of these regions, of whom next to nothing was then known.

For many of the peoples of these long-secluded areas had, unlike those of other parts of Africa south of the Sahara, elaborate traditions of wood carving and, in some areas, of brass casting and work in ivory. It is the carved masks, head dresses and human figures, and the brass castings derived from wax models that have, over the last fifty years, become widely known in Europe and to which the term "African Art" generally refers.

Although its influence in Europe can be overstressed, this indigenous art of African carvers began to play a significant part some thirty years ago, when the Fauves in Paris found in these carvings non-representative genres that seemed to aspire to an expression akin to their own. For with rare exceptions, African carvings do not copy nature, but seek to express features that evoke particular emotions and to satisfy a sense of sculptural qualities. The African carver simplifies and exaggerates forms that are significant for this purpose. He also adapts his work to the setting in which it will be seen, and, what is often forgotten, to the variety of other objects and materials with which it will be associated. A figure may be designed for adornment with shells, beads and feathers; a carved mask is not intended to be seen in isolation against a bare wall, but above a vast flowing cape of fibre on a moving wearer, endowed with mysterious powers by those who see him.

But the carvings of the Congo-Guinea region and the Western Sudan show much stylistic diversity, and some styles are geographically quite narrowly restricted. Particular conventions, such as that of the long-necked and highly stylised figures of the Bene Lulua in the S.W. Belgian Congo, or the smooth, delicate-featured masks of the Kono-Dan peoples of the interior of Liberia and French Guinea; or the highly conventionalised curvilinear and fretted headdresses produced by the peoples of the Upper Niger region, are readily recognised as peculiar local styles. The differences among them demonstrate at once the wide range of cultivated aesthetic sensibility among these African peoples, by whom very different features and, it is to be presumed, emotional responses have been selected for emphasis and evocation. In this sense, therefore, it is misleading to treat these African styles of plastic art as if they were all of a piece, uniform in techniques, conventions and aesthetic objectives.

On the other hand, as has often been remarked, most African sculpture has some features in common. The carved figures are predominantly static in character. The emphasis is on particular and evocative physical qualities of the human body, not on an activity or a gesture. Even in the Baluba female statues, where the figure supports a stool or neckrest, or offers a food bowl, the posture is frozen. Associated with this stress on static portrayal of selected human qualities, is both the bold disregard for natural proportions, whereby, for example, the volume of the head may be much greater than the trunk, and an emphasis on symmetry. In the masks as in the faces of the figure carvings, with rare exceptions, what is sought is not naturalistic representation, but the portrayal of certain restricted qualities of the human, or it may be, animal, face.

There are some notable exceptions to these non-representational characteristics. The melancholy faces of the female Baluba figures attain a considerable degree of naturalism, while the famous series of statuettes of Bakuba (Bushongo) chiefs are not only naturalistic but show such variations in the modelling and expression of the face that they have often been accepted as deliberate attempts at portraiture. The extreme in this direction is, as is well known, found in the extinct art in bronze casting and terracotta modelling of the Ife Yoruba of Nigeria. These portrait heads, probably made several centuries ago, are triumphs of naturalistic art as well as of technique. But African carving nearly always displays a

keen and sophisticated delight in what are commonly called "sculptural" qualities. Figures and masks are fully three-dimensional, the geometry is internally consistent, the silhouette changes continuously with the angle of vision, and there is in the best work a satisfying realisation of a coherent solid form in space executed with sureness and restraint.

In view of its remarkable character, the growing interest taken in African sculpture by students of art is not far to seek. The mood, conventions and results are all obviously sympathetic to some major trends in modern Western art, and illustrations of African art objects have long emerged from the woodcuts and collotypes of the older travel books and museum publications and are now to be enjoyed on the more sumptuous pages of art editions.

The outstanding qualities of the traditional sculpture of the peoples of tropical Africa are well portrayed in the plates of the volumes under consideration here.¹ Good examples of the most distinctive styles are well illustrated, including examples of bronze and terracotta work and ivory as well as wood carving. The Bollingen volume and *African Art* provide many large full page half-tones of excellent quality. The former includes



Sierra Leone.
Mendi.
Wood Mask.

From "African Art"

¹ W. Schmelenbach, *African Art*. Macmillan Co. N.Y. and London. 1954. 70s. (812.50). *African Folktales and Sculpture*. Bollingen Series, No. 32 (Sculpture selected with an Introduction by J. J. Sweeney), Pantheon Books, N.Y. 1952. Secker and Warburg, 1954, £3 3s. (\$8.50). M. Trowell, *Classical African Sculpture*. Faber. London. 1954. 30s.

Medieval Art

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some "close-ups" of portions of figures which are useful for the appreciation of the texture of the specimen. It also affords several front and side views of the same object. The *African Art* volume includes a number of colour plates.

The authors of all three of the publications are also at pains to point out that appreciation of African art requires study from two mutually supporting points of view, which may be distinguished as the formal plastic qualities of the works on the one hand, and their significance in relation to the life and beliefs of the people, by and for whom they were made. It is in this respect that most publications, including those considered here, still evoke regrets at lost opportunities. With notable exceptions, and then where the aim is expressly limited, such as Professor Franz Olbrecht's *Plastick van Kongo* (1946), one or other of the essentials for such a study—well selected and properly illustrated objects, a meticulous and professional analysis of their stylistic features and a scholarly approach to the ethnographic context—is lacking. The nature of the material and the wide training or combination of talents required make this understandable. But where, as in the case of two of the present volumes, the expenditure on photography, blocks and book production must have been very considerable, failure to enlist the services of ethnologists and social anthropologists who have worked intensively on the cultural and social background, can only be deplored. Studies of African art are generally intended for and indeed reach a cultivated, but anthropologically uninstructed, public concerned to experience and appreciate its qualities and background. And it is unfortunate that they should, as their introduction to the unfamiliar cultures from which the objects come, be so often given accounts of African societies that ignore the more recent research, oversimplify to the point of distortion the way of life and outlook of African peoples, and perpetuate discredited ethnological hypotheses of a generation ago.

The lengthy text that accompanies Mr. W. Schmalenbach's well-selected and admirably reproduced photographs appears to suffer from both confusion of purpose and lack of relevance to the illustrations. While there is some brief but useful discussion of the technical means by which African carvings and castings are produced, and a discursive account of the location

of the more important styles, the treatment of the sculptural qualities of African art is left to a perfunctory section at the end. The main body of the text consists of an oversimplified and often speculative sketch of the cultural history of Africa and a very generalised account of some African religious beliefs, and social institutions.

Mrs. Trowell, in addition to useful notes on the distribution and character of the main styles, which are well illustrated in a series of small but clear half-tone plates, also seeks to provide both an ethnographic background to, and an interpretation of, the stylistic differences. Unfortunately her ethnographic categories are often confused and not apparently relevant to the appraisal of the art. We do not discover, for example, what "Sudanic blood" is intended to mean or what influence it is supposed to have had on art styles. Terminologies relevant to racial type, language and political organisation are muddled together in a way which will irritate the anthropologist and mislead, rather than enlighten, the general reader. In her consideration of ideas and intentions which may be significant in the development of different styles, she suggests a distinction between art that is "spirit-regarding," i.e., "not concerned with pleasing a human audience," but intended to "harness spiritual power," and "man-regarding" art, i.e., intended to please patrons and express and enhance their social prestige. But she is compelled to add a third category of "ritual display" which combines both these characters, and hastens to admit that we lack in most cases the detailed knowledge of the indigenous role of the objects to apply such criteria, so that it often remains quite uncertain whether any stylistic forms are related to this interesting distinction.

Mr. J. J. Sweeney's brief and unambitious introduction to the section on "African Negro Sculpture" in the Bollingen volume is more incisively written and with a good sense of the caution needed in attempts to characterise religious ideas and attitudes associated with masks and figures. It does not attempt any serious analysis of the different styles, but is satisfied to guide the reader pleasantly through the admirable plates which include specimens of decorative art on utensils as well as sculpture. This section is the smaller part of the volume and is preceded by a collection of African folktales introduced by Dr. Paul Radin.

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ROMANESQUE SCULPTURE IN ITALY. G. H. CRICHTON. Routledge and Kegan Paul. 50s.

Reviewed by Joan Evans

This is the first serious book in English to be devoted to the Romanesque sculpture of Italy. Hitherto the only work in that language in which it could be studied has been Kingsley Porter's *Romanesque Sculpture of the Pilgrimage Roads*, published at Boston in 1923: a book in many volumes, always very expensive and very cumbersome, and now out of print. Mr. Crichton's book is therefore assured of a warm welcome, which it deserves.

Its scheme is in the main geographical; not only is the subject considered province by province but all the sculptures in each of the important centres—Modena, Cremona, Verona, Borgo San Donnino and so on—is put together. This plan will make the book particularly useful to travellers, but is less well devised for the unfolding of a general history of the subject. Mr. Crichton, in fact, lacks Emile Mâle's gift of dramatic presentation. He is a distinguished lawyer who has pursued the study of mediaeval art in Italy for some twenty years; I hope he will forgive me for saying that he has prepared an excellent brief, but has not pronounced a judgment.

The subject is a difficult one. There is the typically Italian problem of the re-birth of sculpture after the Dark Ages in a country still rich in the monumental remains of classical antiquity; this Mr. Crichton hardly tackles, perhaps because, strictly speaking, it falls into the pre-Romanesque period. None the less, it is of vital importance. He faces the next problem, that of French influence, and he faces it with erudition and courage. Mr. Crichton, indeed, is most punctilious in citing all the relevant authorities, and casts his net widely; but he does not always draw such firm conclusions from them as his readers would wish. Sometimes it seems as if he hardly sees the wood for the trees; but one knows at least that he himself has wandered through the forest paths and has noted the peculiarities of the tree-trunks. He has, in short, written an honest and a learned book, which should continue to be of real use to student and traveller alike.

THE ART TREASURES OF THE PRADO. Text by Harry B. Wehle, with a foreword by F. J. Sánchez Cantón. Thames and Hudson. £5.

Reviewed by James Laver

The publisher's "blurb" is written in a more than usually confidential and chatty style. It refers to "this stunning volume" and claims that "no other book so completely succeeds in bringing a great museum right into the home." Well! its claims are justified! In so far as any series of reproductions can bring a great museum into the home it does so. And "stunning" it certainly is, for it contains one hundred and sixty-seven large plates, seventy-one of them in full colour and many of them of double and triple page size. Those who have never been to the Prado can gain from it a very fair notion of the contents of that incomparable gallery; and those that have will find on almost every page something to revive their memory of delight.

For what a treasure house the Prado is! The actual building was planned in

the late XVIIIth century as a museum of natural history! It was Ferdinand III, restored to his throne in 1814, who had the idea of opening it to house the surplus pictures of the royal collection. In the beginning it contained little more than 300 paintings: it now possesses nearly ten times as many. There are 114 paintings by Goya alone. Velasquez has fifty, including almost all his greatest, El Greco thirty-two; Rubens is equally well represented. And Mr. Wehle is surely justified in claiming that there are other masters best seen at the Prado, although represented by fewer works. Hieronymus Bosch, with seven paintings, is better studied in the Prado than anywhere else, and the same statement can safely be made about Patinir with only four. The fifteen portraits by Anthonis Mor constitute the finest group of his works anywhere.

The Prado is essentially a royal collection, for the love of the Castilian, and later the Spanish court, for fine painting goes back at least as far as Alfonso the Wise, who died in 1284. This fondness continued during the XIVth and XVth centuries. John II and Henry IV both acquired Flemish panels, and Isabella the Catholic was an enthusiastic collector. The Emperor Charles V was a patron of Titian and other masters: the austere Philip II loved not only religious paintings, but the *poesie*, or mythological paintings of the Italian school. Philip IV brought Rubens to Spain, and his patronage of Velasquez needs no stressing. He sent him twice to Italy as a picture buyer, and when the splendid collection of our own Charles I was dispersed, Philip acquired from it works by such artists as Raphael and Mantegna.

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H. L. HEYDENREICH

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Senor F. J. Sánchez Cantón, sub-director of the Prado, who contributes a foreword to the volume, laments, naturally enough, the losses which Spain, in its troubled history, has suffered, but he really should not have allowed himself to say that the English, during the Peninsular War, "plundered the royal collections. The paintings which the Duke of Wellington recovered after the battle of Vittoria, as part of the effects of the claimant to the throne, were never restored to the Spanish Crown." This gives a most misleading impression. Joseph Bonaparte's travelling carriage, when captured after Vittoria, was found to contain no less than 165 pictures from the Spanish royal collection. They had been taken from their frames and ripped from their stretchers. The Duke of Wellington had them restored and re-framed at his own expense, and informed the King of Spain, through the British Minister, that he was returning them. The Spanish King, "touched," in his own words, "by this delicacy," refused to accept them. And that is why they are now at Apsley House.

COLOURED WORCESTER PORCELAIN OF THE FIRST PERIOD.
By H. Rissik Marshall, F.L.S. Limited edition of 1,200 copies, £12 12s. Ceramic Book Company, Newport, Mon.

Reviewed by Geoffrey Wills

Mr. Marshall stresses that he is not writing a history of the Worcester factory, nor does he deal with printed wares or blue-and-white, but he does tackle with confidence the task of discussing and cataloguing the numerous shapes and painted patterns that were produced during the "Dr. Wall" period—between 1751 and 1783.

The first half of the volume deals in nine amply illustrated chapters with various aspects of the subject, and ranges from "The Process of Making China" to "Collectors Joys"—the former illustrated by a series of engravings from a rare booklet that was issued in 1810, and the latter listing a number of rarities that remain to be unearthed by enthusiastic and fortunate collectors, dealers or auctioneers.

Many of the matters that are to-day of controversial interest are dealt with. The painters John Donaldson and Fidellé (sic, but surely Fidèle) Duvivier receive attention. A series of the fable paintings of Jeffries Hamett O'Neale is illustrated, many of the original sources of these popular subjects having been traced for the first time and the rhymes that accompanied them in their engraved states reprinted. With the aid of adequate reproductions of pieces that have an unquestionable pedigree much of the work of James Giles, the "outside" enameller, and his fellow artists seems to be allocated to its correct source. Notice is taken of

the growing number of Worcester figures that have come to light in the last thirty years, and the known models are illustrated either in colour or in monochrome.

A notable inclusion is part of an important paper read to the members of the English Ceramic Circle by the indefatigable Mr. A. J. Toppin, M.V.O., *York Herald*, and which has not yet been published. In this is reprinted the proceedings relative to the bankruptcy in 1760 of Richard Holdship, one of the original Worcester proprietors. It reveals a number of interesting points about the fusion of the Bristol manufactory with Worcester in 1752, but like all such discoveries it is found that it poses a number of fresh queries in the process of settling some of the old.

Part Two of the book comprises fifty-five plates that illustrate 1,119 pieces of porcelain. Many are reproduced necessarily on a small scale, but each is accompanied by a brief description and the size in inches is given. The nucleus of this section of the book was the 1951 bi-centenary exhibition of Worcester porcelain held at the London showroom of the Company. At that time, all 855 exhibits were photographed, and Mr. Marshall has added to the series of plates to make it as comprehensive as possible. Private collectors, and public and private institutions have all contributed to the display.

It is noticeable that the present owners of the numerous pieces illustrated are not particularised—a general acknowledgment only is made—and this comes strangely when the majority of volumes carefully give the whereabouts of each piece they mention or reproduce. Such information, after all, is only incidental to the actual piece itself, and the keen reader will be able to employ his detective powers in tracing many of the better-known items to their present homes, but it would stimulate a beginner if he knew which of the pieces were in public collections and readily accessible for study. It is unfortunate that the important separate index to this half of the book is woefully inadequate, and affords a minimum of help to anyone wanting to trace a particular piece.

The thirty-one colour plates are reproduced in colour-collotype; a process that has resulted generally in a flat and garish effect that is by no means the true quality of any of the subjects. The monochrome plates, also printed in collotype, are far more successful.

The index to the first section is placed in the middle of the volume. In it the colour plate, No. 28, showing a tea-pot painted with a scene depicting "Joseph and Potiphar's Wife" is listed surprisingly as:

Joseph and Mrs. Potiphar teapot - - 80
and

Potiphar, Mrs., and Joseph - - - 80

The volume appears to be commendably free from other errors, and this one must surely be excused in order to take its rightful place amongst the classic "howlers."

In conclusion, a book from the pen of the President of the English Ceramic Circle, well known for many years as a keen and knowledgeable collector of Worcester porcelain, might be expected to be a stimulant to all who are interested in the subject—novices or experts; it can be said that the result undoubtedly justifies the expectation.

Poet and Painter

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FURNITURE TREASURY. By W. LACE NUTTING. The Macmillan Company, New York. £3 16s. 6d.

Reviewed by Edward H. Pinto

Furniture Treasury, when first published in 1928, was in many ways the American counterpart of *The Dictionary of English Furniture*, produced in 1927. The American book contained more illustrations and much less printed information than the English book. In fact, the American book was really the illustrated dictionary and the English was an encyclopædia.

The *Furniture Treasury* is a "must" for those interested in American furniture who were too young or could not afford to buy the first or second edition. The aim with this edition is that "... this famous book is made available at a price within the budget of everyone interested in the subject of American furniture." How has this worthy object been achieved? By re-issuing in one unwieldy 7 lb. 6 oz. volume what was originally contained in two, and including every page and illustration just as they appeared in the original. The result is that for \$10.95 (or £3 16s. 6d.) you now have a book which in the second-hand market once fetched \$150 and even when the second edition was produced in 1948, was priced new at \$20.

The original book was a stupendous achievement of research and compilation, but it is twenty-six years old and no attempt has been made to incorporate in this re-issue the great accomplishments of American research during the intervening period. Photography twenty-six years

ago did not always reach the standard expected to-day and these pictures nearly all lack sharpness. The majority show little more than outline. Usually the grain does not show and in many instances important details referred to in the text are invisible. I may be wrong, but I suspect that the price factor has dictated use of blocks which should have been scrapped. There is only one coloured plate and that is on the dust cover, where it will not last long; surely cost would have allowed its reproduction on one of the six blank pages inside? Nevertheless, whether you judge a book by weight or number of illustrations—5,000—here is wonderful value and in no other work, so far as I know, is such a comprehensive picture of American furniture presented.

The book is ingeniously arranged: there are no page numbers, only plate numbers, and the brief—sometimes much too brief—description of each piece is on the same page as the illustration. The index unfortunately is inadequate. Whilst one realises that bringing the book up to date in text and the re-photographing of pieces which have changed ownership might have doubled or trebled costs, there was no excuse for not detailing woods or veneers and dimensions of pieces in museums; there is usually ample space to do this and such information is essential to the discriminating reader of to-day.

Even in its imperfect form, here is a fascinating picture of furniture designs drawn basically from nearly every European country, and it is interesting to trace, from the first imports, the gradual evolution of American styles. Even the

best American furniture shows much less domination by a prevailing fashion, much ingenuity and more local variations, as one would expect in a country where the latest examples of fashionable European furniture were hard to come by and where regions of manufacture were thousands of miles apart, with communications for many years both slow and poor. Moreover, in America there has always been a more frequent injection of varied foreign influences and these undoubtedly have helped in building up the popularity of such specialised features as bonnet tops, shaped block fronts, sunbursts, special style shell carvings and flambeaux finials.

The alternative and very apt American descriptive terms are interesting and sometimes amusing to us: bandy legs = cabrioles; swell = bow front; onion = bun foot with neck above.

LES PRIMITIFS FLAMANDS. 3: The National Gallery, London. Text by MARTIN DAVIES. Volumes I and II. De Sikkell, Antwerp. 480 B. fr. per volume.

Reviewed by Horace Shipp

Art historians of the future will have cause to bless the enterprise of the Centre National de Recherches "Primitifs Flamands" of Brussels for the magnificent project of cataloguing and illustrating the whole corpus of Flemish art of the XVth century, and supplying all relevant data. To this end, a group of the greatest Flemish scholars are working with those of each country in turn to deal with the relevant works in their great galleries. It is a compliment to our own national

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possessions of these Flemish primitives that the third gallery chosen should be our National Gallery and the third publication under this scheme consists of these two volumes devoted to them. The compiler of the tremendous text is Mr. Martin Davies, who as Deputy Keeper of the Gallery is the authority best acquainted with the works. Although the main labours fell upon Mr. Davies, and the main source of information is his already published Catalogue of the Early Netherlandish School, the enterprise is wisely a work of group scholarship. The forward acknowledging this reveals how carefully and with what thoroughness the research has been done.

If there be a fault it is that in the important matter of attribution the discretion

shown has been almost over-zealous. The works are given as "Group Eyck" even for a picture as authentic as the Arnolfini double portrait. It is, let us agree, a fault on the right side but one to which—despite a recent incident—our National Gallery authorities are more prone than are those of the Continental galleries. In the second volume in this series, the Spanish possessions, there was no such modesty in the claims. Mr. Martin Davies has seen his task as one of listing carefully everything known about each work, including opinions and data contrary to his own beliefs and theories, with the sources of these indicated. Happily he has added "Author's Comments" which firmly state his own opinions and ideas, agreements and disagreements. The whole method is

an ideal—almost an inhuman ideal—one: it makes the work as impersonal as it is scholarly. It becomes a vast organised annotation of factual and theoretic knowledge and opinion without any attempt to step from an encyclopædic Catalogue Raisonné to a readable book.

The illustrations are as thorough as the text. As many as nineteen full-page detail plates of the Arnolfini, for example, follow the first plate of the picture and the accompanying infra-red photograph of it. These illustrations include studies of the backs of the pictures. Thus we have to hand all the facts and aspects of any work possible to include in a book. The number of colour plates is necessarily limited, but the quality of the black and white is excellent.

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THE POST-WAR WINE DRINKER BY E. PENNING-ROWSELL

THOSE who have taken to drinking claret and red burgundy since the war are faced with a contradiction—a flood of fine vintages unequalled in sequence for a generation, and a drought of matured wine. Time will resolve the difficulty, if it is allowed to, but the current headlong rate of consumption means that in most cases it will not.

I am aware that it is fashionable to suggest that wine should be drunk young—"they always do in France, you know"—and to imply that to prefer fine wines to have, say, ten years in bottle is somehow rather pretentious. But in the long run this argument defeats its own end, because on the whole people are not going to drink wine unless they can enjoy it, and many young red wines are, frankly, not enjoyable until they have worked out some of their youthful coarseness. Of course, it depends on the type of wine, and on the vintage. The red wines of Italy and Spain, the *ordinaires* and local wines of France, scarcely need a long life in bottle, although it is surprising what five years in bottle will do to a sound but heavy-footed Algerian. Then there is little point in nursing clarets or burgundies made during the war; most of them are as good as they will ever be, and some have already seen better days. Yet, although there is no virtue in age alone in wine, it remains as true to-day as hitherto that fine red wine needs bottle-age to show at its best.

There is no secret, revealed only to wine connoisseurs of long-standing, as to when a wine is at its best. No one can confidently predict when the 1945 clarets will reach their peak, or the 1949 burgundies achieve their full splendour; that is part of the delightful uncertainty of wine-drinking. But a wine is at its best when it is most enjoyable, that is when aroma, flavour and body have achieved a perfect synthesis. This point is worth waiting for, but wines do not show their

finest qualities for a brief period and then decline; generally, a fine wine maintains its excellence for some years, often gaining new qualities as it sheds others.

It is not only the shortage of matured wines that is making people drink claret and red burgundy too young; it is the lack of knowledge as to the best way to overcome the difficulty. This is particularly true with claret which, in my view, is, when at its best, the finest still wine in the world. But when young it is inclined to be "inky," and dry to the taste. This is largely owing to the tannin. The Bordeaux growers are reduc-

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ing this period of "gawkiness" by varying their methods of vinification. Early-drinking wine is what most people want, and the Burgundians are making similarly light, forward wines. Nevertheless, wine still needs some bottle-age.

What bottles, then, shall the post-war wine drinker, bereft of inherited cellar or reserve stocks, dare to open? The position is not so black as might appear. For there is plenty of good claret and good burgundy ripe for consumption; it is a matter of selection. Burgundy is a better bet for earlier drinking than Bordeaux; the extra sweetness (if sometimes "assisted" with sugar!) and richness covers up some of the youthful coarseness. The '47s are making fine bottles now, but do not take too seriously those people who tell you that this vintage must be "drunk up." Much depends on the handling—and here your wine merchant's skill in good buying, timely shipping and careful bottling is vital.

Apart from the 1947s, other recent Burgundy vintages with wines now ready to drink are the '48s, not common in Britain,

and the lighter '49s. If in doubt try a wine from the Côte de Beaune, such as Pommard, Volnay or Beaune, in preference to the heavier wines such as Gevrey-Chambertin or Nuits-St. Georges from the Côte de Nuits. The *commune* wines are the best bet for early maturing, but some of the more delicate fine growths, such as Volnay Caillerets and Chambolle Les Amoureuses, are delicious already. But hold back on the great names such as Chambertin, Romanée and Musigny. And treasure any of the now rare 1945s; they will repay keeping.

Another tip for Burgundy drinkers is to drink the wines of the six or seven well-known Beaujolais communes, headed by Chénas—where Moulin-à-Vent comes from—Juliéas and Fleurie. The extra shilling one may pay for a wine with a *commune* name rather than a bottle labelled "Beaujolais" is a good investment. The '49s are excellent now, and the '52s are already good drinking, but will be much better still with another year in bottle.

In Bordeaux it is advisable to look for the inexpensive *vins de communes* of Pomerol, St. Emilion and Fronsac, and the lesser named growths of the first two of these districts. I know of an excellent Côte de Fronsac, 1950, at 6s. 9d. a bottle, an even more attractive Pomerol, 1949, at 8s. The lightness of the minor wines, the extra sweetness of Pomerols and the greater weight of St. Emilions mask the sharpness and hardness in the fine red wines of the Médoc and Graves. Hence the popularity of Pomerols and St. Emilions with post-war drinkers. There are two advantages in consuming such wines now: they are inexpensive and their availability helps to preserve the finer growths for maturity.

Those who prefer white wines have much less of a problem. Only the fine wines improve much in bottle after a couple of years. Or if they gain certain qualities of depth and flavour, they tend to lose the freshness that is above all one of their most attractive qualities. Foreign bottlings tend to last longer, but some of the '49 white burgundies are already showing their age; the '50s are now excellent, and the '52s have all the freshness of youth. The relatively cheap Pouilly Fuissés are delightful, while the more august Meursaults—especially named growths such as Perrières, and Charmes—make splendid bottles if properly handled by the merchant. The same years were good in Bordeaux, although 1950 was not so successful for the sweeter wines. The greater Sauternes and Barsacs are often improved and softened by some years in bottle.

To sum up: in Bordeaux drink the Pomerols and St. Emilions before the Médocs and Red Graves; in all districts consume the *petits vins* and *vins de communes* before the named growths. For claret keep the '45s and '48s and drink the lesser '47s and '49s. Leave the '50s for a year or so. In Burgundy set aside the '45s and the finer '47s and '49s. The '49 Beaujolais are excellent now, but the '52s should be allowed time to stretch in bottle.

But for celebrations try to acquire a few pre-war wines. Ask the advice of your wine merchant because they are not to be bought indiscriminately, and there are great variations of quality within each vintage. Some wines have "gone down hill," others have yet to arrive. But at a time when the taste for mature wine has inevitably declined, a bottle of a fine claret of the '20s or a burgundy of the '30s is not only a pleasure; it is an experience and an education.



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SALE ROOM NOTES & PRICES

BY BRICOLEUR

CHINESE

AT Sotheby's there was a sale of the fine Chinese pottery and porcelain of the late J. Highfield Jones, Esq. The rare examples of pottery from the Han and T'ang Dynasties included an equestrian figure of a man riding a horse at full gallop. This attractive piece had traces of red and white pigment and the saddle, bridle and trappings picked out in black. It measured 8½ in. and brought £300. (T'ang Dynasty.) A kneeling figure of a Bactrian camel from the Wei Dynasty, 9½ in. high, brought £280. This example was in grey unglazed pottery. Another unglazed figure was of a pawing horse, 14½ in., with red pigmented saddle. This piece from the T'ang Dynasty which brought £230 is similar to the Schiller horse in the Bristol Museum illustrated by Hobson and Hetherington on Pl. 14 of *The Art of the Chinese Potter*. £120 was paid for an important pottery watch tower from the Han Dynasty. This was modelled in three sections and measured 30½ in. It rests in a dish representing a lake, and at each of the upper corners are figures with bows and arrows. In the porcelain section a pair of *famille-verte* plates in Chinese taste sold for £190, superbly painted with a fruiting peach

and chrysanthemum branch on which a *famille-noir* and green bird is perched, 8 in., K'ang Hsi period. Important examples of biscuit figures are a pair of dogs of Fo, measuring 13½ in. high, from the K'ang Hsi period, which sold for £680. These were decorated in red, green and pink with the collars, manes, backs and tails left in unglazed biscuit. £750 was paid for a pair of very fine figures of Lohans which possibly represent Lu Hsing and Fu Hsing. These seated figures were decorated in *famille-rose* colours and measured 17 in. Ch'ien Lung period.

Jade was sold in another sale of Chinese works of art at Sotheby's. Some of the higher priced lots in this section included a large libation cup of very fine quality and grey-white tone with slight brown markings. This piece from the Sung Dynasty brought £290 and was carved with dragons and archaic fret. It measured 6 in. and had been exhibited at the Oriental Ceramic Society's Exhibition of Chinese Jades in 1948. An XVIIIth-century imperial jade incense burner and cover of archaic bronze form and spinach green tint with lighter markings brought £780. It was carved in relief with vertical rows of lugs dividing t'ao t'ieh masks and was supported on three mask feet.

Amongst items of jade sold at Christie's was a circular bowl and cover of spinach green tint from the Ch'ien Lung period. This was carved with emblems and scrolls and measured 7½ in. diam. It brought 230 gns. Another bowl of clear pale green jade sold for

SALE ROOM NOTES AND PRICES

88 gns. It was also from the Ch'ien Lung period and measured 7½ in. wide, with pierced scroll foliage handles and carved decoration on the exterior. 70 gns. was paid for a spinach green jade vase, cover and stand carved with ju-i lappets, 4½ in. high, Ch'ien Lung. In another property was a standing figure of Kuan yin of veined opalescent pale green jade, which brought 110 gns. This figure was 14 in. high and from the late XVIIIth or early XIXth century.

The Motcomb Galleries sold a set of eight Chinese carved ivory figures of the Taoist Immortals, 4½ in., for £20 and a pair of Canton barrel stools, 18½ in., for £13.

SILVER

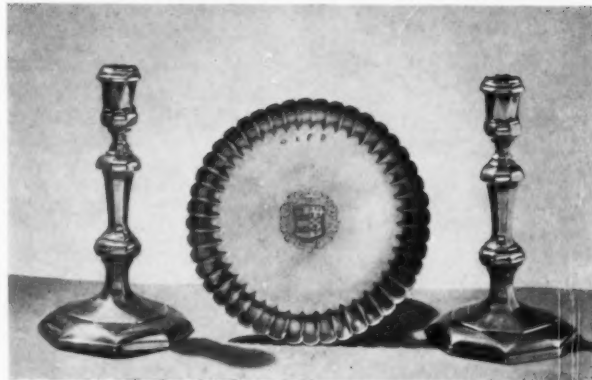
Christie's had a sale of fine old English silver at which £440 was paid for a George II Armorial coffee pot and stand (33 oz. 6 dwt.). The pot with cylindrical tapering body and flat cover measured 8½ in. high and the circular saucer-type stand 5½ in. diam., by Francis Pages, 1737. A slightly earlier sugar bowl and cover of plain octagonal form by John Edwards, 1726, brought £420. This was engraved with a coat of arms in a baroque cartouche and weighed 11 oz. 6 dwt. Also from the reign of George I was a peach-shaped hot-milk jug and domed cover, the short curved spout at right angles to the handle. This example brought £320, measured 5½ in. high, and weighed 7 oz. It was by Michael Boulton, c. 1720, and fully marked except for the date letter. A George I bullet-shaped teapot, a type popular with buyers, brought £420. This simply decorated example was by William Fawceter, 1724. 14 oz. 14 dwt. Another George I teapot, pear-shaped, brought £340. This was by Christopher Canner, 1717, and weighed 21 oz. 7 dwt. Two other interesting lots in the sale were a pair of American mugs, by Samuel Casey, South Kingston, Rhode Island, which according to the Rhode Island School of Design is the only pair of mugs recorded by this maker. These measured 4½ in. high, weighed 23 oz. 8 dwt., and were made about 1760. They were of plain shaped outline with double scroll handles and engraved beneath the bases with the initials HTE, probably for Thomas Hazard and Eunice Rhodes, married in 1761. The Hazards were Loyalists and fled to New Brunswick at the time of the American Revolution. This lot sold for £290. A George I plain circular punch bowl with drop ring handles brought £550. This piece measured 11 in. diam. and weighed 46 oz. 18 dwt. It was by R. Makepeace and F. Batty, Newcastle, 1719. Jackson took the mark for these makers from this piece, but it is wrongly reproduced, p. 361, in Gothic letters in place of the correct script. It is engraved on one side with a three-masted ship and inscribed "The Gift of the Owners of the Rotterdam Merchant to Capt. John Clerk, 1719."

Phillips, Son and Neale sold the property of the late Miss B. B. Friend which included a pair of Queen Anne faceted candlesticks on octagonal bases, 7 in., 20 oz. 8 dwt. This pair was by Jos. Bird, London, 1712, and sold for £225. In the same property was a George I circular strawberry dish with fluted and scalloped border, a coat of arms in the centre; £110 was paid for this piece by Anthony Nelme, London, 1717, 6½ in. diam., 5 oz. 3 dwt. At other sales these auctioneers sold Continental pieces which included an oval tray with pierced gallery border, 20½ in., 77 oz., £60, and a large-size tankard inset with various coins which brought £50.

The Motcomb Galleries made £29 for a pair of silver sauce tureens of oval shape with scroll handles, 50 oz., and £19 for a Georgian silver tray, 13½ in. diameter, London, 1779, 34 oz.

At Rogers, Chapman and Thomas, £49 was paid for a Georgian fluted tea set comprising a teapot and lid, sugar bowl and cream ewer. 44 oz. 2 dwt. A coffee pot with maker's mark, Thos. Wright, 1754, brought £74, and weighed 24 oz. 5 dwt. Another Georgian piece sold by this firm was a muffinier of plain circular form which sold for £23. Marked for London, 1714, maker A.D., 6 oz. 8 dwt. In another sale an openwork and engraved sugar bowl, London, 1782, by Hester Bateman, and a sauce boat (8 oz. 5 dwt.) sold for £26.

In Lewes, Messrs. Rowland Gorrington and Co. sold two pairs of silver pillar candlesticks for £82, and a Sheffield plate salver for £30.



Candlesticks and Strawberry Dish sold by Phillips, Son & Neale for £225 and £110 respectively. The Sale was on January 11th

JEWELS

Sotheby's have held several jewel sales recently and among some of the more interesting lots was a magnificent unmounted black opal of rare size and weighing 50.35 ct., approx. It sold for £340. The Countess of Stafford sent an important diamond bracelet and diamond rivière for sale and these fetched £1,300 and £2,400. The bracelet was in seventeen sections, each comprising a circular and a baguette cut stone. The rivière was composed of fifty-nine circular-cut stones, collet set, graduating to a larger centre. Another important piece included in this sale was a Victorian bracelet which brought £1,200. This had a large octagonal emerald set at each side with a cushion-shaped diamond as the centre of a hinged gold bangle. £800 was paid for a sapphire set solitaire as a ring; this attractive piece was sent by Mrs. R. M. Duckworth.

The jewels sold at Christie's have included two diamond bracelets. One sold for £1,350 and comprised three pierced panels with single diamond centres, and the other, which brought £1,450, comprised three large step-cut sapphires in the centre of a pierced convex diamond panel. An important diamond cross composed of eleven cushion-shaped diamonds sold for £2,300. Two pearl necklaces were included in the sale. One of sixty-three graduated pearls with single-stone diamond clasp made £580, and the other of eighty-five graduated pearls, £140. Both were tested by the London Chamber of Commerce Jewel Section and the certificate numbers given.

Phillips, Son and Neale sold jewellery including a gold Gothic pattern cross, with rubies, sapphires and emeralds, which brought £65.

A very important diamond and platinum bracelet fetched £940 at a sale by Rogers, Chapman and Thomas. Other jewellery included another platinum bracelet set with fifty diamonds, £230, and an important leaf-shaped diamond clip, £420.

In Lewes, Messrs. Rowland Gorrington made £14 15s. for a cameo brooch and £29 10s. for a gold festoon necklace.

HOUSE SALES

LONDON. Messrs. Rogers, Chapman and Thomas held a sale at 30, Eaton Place, S.W.1, by order of the executors of A. C. Bowring, decd. The furniture included a set of eight Louis XV carved gilt-wood fauteuils which brought £295. Two examples of English furniture were a Carlton House desk in satinwood and inlaid, 3 ft. 9 in., £51, and a Hepplewhite satinwood card-table with fold-over top, 3 ft., £27. A Turkey carpet, 17 ft. 6 in. by 12 ft., sold for £45, and two pairs of ormolu four-light candelabra with vine decorated branches, 20 in., £66.

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